

**SAN FRANCISCO ART INSTITUTE  
GENERAL CATALOG FOR 1962-1963**







CLASS AND TIME SCHEDULE  
San Francisco Art Institute

Spring 1962

MORNINGS

All morning classes meet from 9 AM to 11:30 AM unless otherwise noted.

Class Number	Course	Teacher	Units	Days	Studio
2.1	Painting	Weygandt	2	M W	16
2.2	Painting	Hansen	2	M W	14
3	Color, Form and Line	Overhoff	3	T Th	3
15	Ceramics	Melchert	2	M W	10
20.1	Photography I	Greene	3	M W	20
*33	Modern Art History	Martin	2	F	S/H (10:30-12:15)
39	Form and Composition	Weeks	1	Th	13
51.1	Drawing and Color/Studio	Jefferson	2	M	19
51.2	Drawing and Color/Studio	W. Brown	2	W	19
53	Color and Composition	McGaw	3	T Th	19
54	Metal Sculpture/Studio	Tolerton	3	T	21
57	Objective Drawing	Farr	2	M W	2
58.1	Graphics	Graf	1	F	4
63	Color Organization & Control	Knowles	1	F	3
70	Photography II/Studio	Stapp	5	T	20
101.1	Drawing & Color/Studio	Lobdell	2	M	13
101.2	Drawing & Color/Studio	Lobdell	2	W	13
102.2	Painting/Studio	Jefferson	4-6	T Th	18
104	Metal Sculpture/Studio	Tolerton	4-6	Th	21
108	Graphics/Studio	Graf	4-6	Tu	4 (9:30-11:30, 12:30-3:00)
109	Materials & Techniques	Broussal	1	F	19
111	Economics of Advertising	Robertson	1	To be arranged	
151.1	Advanced Drawing & Color/Studio	Weeks	2	F	13
154	Advanced Metal Sculpture/Studio	Tolerton	4-6	Th	21
158	Advanced Graphics/Studio	Graf	4-6	Tu	4 (9:30-11:30, 12:30-3:00)
164.1	Advanced Design Seminar	Robertson	3	T	1
170	Photography IV/Studio	Hassel	9	Th	20

Key to class numbers: 1 - 99 Lower Division  
100 - 199 Upper Division

\* See Final Examination Schedule, Page 4



## EARLY AFTERNOONS

All early afternoon classes meet from 12:30 to 3 PM unless otherwise noted.

Class Number	Course	Teacher	Units	Days	Studio
*A 1	English Fundamentals	Brissette	2	M	3
*30	Drawing	Weygandt	3	T Th	13
	English Composition	Fiscus	2	M	7
				(1:15-3:00)	
*31	American History	Miller	2	W	7
				(1:15-3:00)	
34	Typographic Design	Tift	2	T Th	2
*35	Political Science	Miller	2	F	7
				(1:15-3:00)	
52.1	Painting/Studio	McGaw	3	T Th	16
52.2	Painting/Studio	Dixon	3	T Th	14
55	Sculpture/Studio	J. Anderson	3	M W	18
58.2	Graphics	Graf	1	M	4
61	3 - D Design	Crane	2	M	1
62	Basic Illustration	Johnson	2	W	1
102.1	Painting/Studio	Diebenkorn	4-6	M W	18
105	Sculpture/Studio	J. Anderson	4-6	M W	8
108	Graphics/Studio	Graf	4-6	Tu	4
				(9:00-11:30, 12:30-3:00)	
120	Photography III/Studio	Hassel	7	Th	20
*131.1	Modern Poetry Workshop	Lash	2	Tu	7
				(12:30-2:15)	
147	Display Design/Studio	Crane	3	M	1
152.2	Painting/Studio	Lobdell	3	W	16
155	Advanced Sculpture/Studio	J. Anderson	4-6	M W	8
158	Advanced Graphics/Studio	Graf	4-6	Tu	4
				(9:00-11:30, 12:30-3:00)	
*185	Aesthetics	Bauersfeld	2	Th	7
				(1:15-3:00)	
*196	Public & Group Discussion	Shumway	2	F	S/H
				(1:15-3:00)	
198	Special Projects in Ceramics	Melchert	1-8	to be arranged	10

### Late Afternoons

All late afternoon classes meet from 3:30 to 6:00 PM unless otherwise noted.

4	Figure Drawing	Majdrakoff	2	M W	13
5.1	Sculpture	Neri	1	Th	8
*83	General Psychology	Bauersfeld	2	Tu	3
				(3:15-5:00)	
*84	Eastern Art History	Pugliese	2	Th	S/H
				(3:15-5:00)	
*86	Western Literature	Brissette	2	M	3
				(3:15-5:00)	
115	Ceramics/Studio	Kim	4-7	M W	10
*131.2	Modern Poetry Workshop	Lash	2	M	7
				(3:15-5:00)	
*132B	Renaissance Art History	Lash	2	Tu	7
				(3:15-5:00)	
148	Observation & Participation	Tift	1	To be arranged	
152.1	Advanced Painting/Studio	Bischoff	4-6	T Th	18
165	Advanced Ceramics/Studio	Kim	4-8	M W	10
197	Undergraduate Seminar (Coordinated Studies - Interdisciplinary) (By Special Permission Only)	Martin	2	W Gallery	
				(3:15-5:00)	

Key to class Numbers: 1 - 99 Lower Division; 100 - 199 Upper Division

\*See Final Examination Schedule, Page 4

12:30:		
Units	Studied	
1	18	
1	13	
1	4	
1	16	
1	8	
1-3	14	
er	1	10
	1	19
	1	3



EVENINGS AND SATURDAYS

All Evening classes meet from 7 PM to 10 PM unless otherwise noted.  
All Saturday classes meet from 9:30 AM to 12:30 PM unless otherwise noted.

Class  
Numbers      Course      Teacher      units      days      studio

<u>DRAWING</u>					
8	Basic Drawing	Farr	1	M	19
12	Drawing & Color	Majdrakoff	1	S	13
66	Drawing & Color	Boynton	2	T Th	13
68	Life Drawing	DeStaebler	1	M	13
127	Drawing & Color	Majdrakoff	1	S	13
166	Drawing & Color	Boynton	2	T Th	13
168	Advanced Life Drawing	W. Brown	1	W	13

## PAINTING

6	Beginning Painting	Holland	1	S	18
7	Basic Painting	Hedrick	1	Th	16
26	Beginning Painting	Majdrakoff	2	M W	14
50	Figure Painting	Weeks	1	T	16
60	Intermediate Painting	W. Brown	1	S	16
75	Intermediate Painting	Wasserstein	2	M W	16
106	Advanced Painting	Boynton	1	S	14
126	Advanced Painting	Dixon	2	T Th	14
160	Advanced Painting	Boynton	1	S	14
175	Advanced Painting	Dixon	2	T Th	14

## Sculpture

41	Sculpture	Sazevich	1	Mon (only)	S
41	Sculpture/Studio	Sazevich	2	M W	8
74	Metal Sculpture	DeStaebler	1	W	21
78	Sculpture	Sazevich	1	S	8
141	Sculpture/Studio	Sazevich	2	M W	8
174	Metal Sculpture	DeStaebler	1	W	21
178	Sculpture	Sazevich	1	S	8

## CERAMICS

19,69,169	Ceramics	Kim	2	M W	10
45	Ceramics Workshop	Kim	1	Th	10
91	Ceramics Workshop	Kim	1	S	10

		<u>PHOTOGRAPHY</u>				
20.2	<u>Photography I</u>	Stapp	3	Th		20
9	Basic Photography	Stapp	1	Th		20
59	Photo Laboratory	Stapp	1	Tu		20
140	Photography Seminar	Hassel	2	W		20

OTHERS

X	Pre-College Art	J. Brown, Weygandt, Melchert	1	Sat	15, 19, 21
10	Basic Design	Remington	1	W	3
*36.2	Art History Survey	Rexroth	1	Tu	7
				(7:30-8:30PM)	
49,149	Graphics Workshop	Cook	2	T Th	4
64	Ad Design II	C. Anderson	2	Tu	1
113	Illustration & Decorative Illustration	Lichtenwalner	3	Th	2
114	Advertising Design III	C. Anderson	3	Tu	1
28, 128	Lithography	Dixon	1	S	4
163	Illus. & Decorative Illustration	Lichtenwalner	3	Th	2
164.2	Advertising Design Seminar-Robertson		3	Tu	2
*184.2	Laboratory Science	Bateson	4	M	3

Key to class numbers: 1 - 99 Lower Division; 100 - 199 Upper Division

\* See final examination schedule, page 4

## EXERCISES AND SUNDAYS

11:15-12:15 a.m. classes meet from 10 AM to 10 PM unless otherwise noted.  
11:15 a.m. classes meet from 8:30 AM to 12:30 PM unless otherwise noted.

Number	Course	Class	Day	Time	Subject
<b>DRAWING</b>					
13	M	T	F	10	First
13	S	T	F	11	Measuring
13	T	TP	S	12	Designs & Colors
13	M	T	F	13	Designs & Colors
13	S	T	F	14	Designs & Colors
13	TP	T	S	15	Designs & Colors
13	W	T	F	16	Advanced Life Drawing
<b>PAINTING</b>					
18	S	F	F	10	Holling
16	TP	T	F	11	Measuring
17	W	W	S	12	Measuring
16	T	T	F	13	Measuring
16	S	T	F	14	Measuring
16	W	W	S	15	Measuring
16	TP	T	F	16	Measuring
16	W	W	S	17	Measuring
16	TP	T	F	18	Measuring
16	S	T	F	19	Measuring
16	W	W	S	20	Measuring
16	TP	T	F	21	Measuring
16	W	W	S	22	Measuring
16	TP	T	F	23	Measuring
16	S	T	F	24	Measuring
16	W	W	S	25	Measuring
16	TP	T	F	26	Measuring
16	W	W	S	27	Measuring
16	TP	T	F	28	Measuring
16	S	T	F	29	Measuring
16	W	W	S	30	Measuring
16	TP	T	F	31	Measuring
<b>SCULPTURE</b>					
8	(W)	(W)	F	10	Sculpture
8	W	W	S	11	Sculpture
5	W	T	F	12	Sculpture
8	S	T	F	13	Sculpture
8	W	W	S	14	Sculpture
5	W	T	F	15	Sculpture
8	S	T	F	16	Sculpture
8	W	W	S	17	Sculpture
8	TP	T	F	18	Sculpture
8	W	W	S	19	Sculpture
8	TP	T	F	20	Sculpture
8	S	T	F	21	Sculpture
8	W	W	S	22	Sculpture
8	TP	T	F	23	Sculpture
8	S	T	F	24	Sculpture
8	W	W	S	25	Sculpture
8	TP	T	F	26	Sculpture
8	S	T	F	27	Sculpture
8	W	W	S	28	Sculpture
8	TP	T	F	29	Sculpture
8	S	T	F	30	Sculpture
<b>CERAMICS</b>					
10	W	W	S	10	W
10	TP	T	F	11	W
10	S	T	F	12	W
10	W	W	S	13	W
10	TP	T	F	14	W
10	S	T	F	15	W
10	W	W	S	16	W
10	TP	T	F	17	W
10	S	T	F	18	W
<b>PHOTOGRAPHY</b>					
20	W	W	S	10	Basic Photography
20	TP	T	F	11	Basic Photography
20	S	T	F	12	Basic Photography
20	W	W	S	13	Basic Photography
20	TP	T	F	14	Basic Photography
20	S	T	F	15	Basic Photography
<b>OTHERS</b>					
18	TP	T	F	10	Pre-College At
18	S	T	F	11	1. Brown, Mabeling, Majors
18	W	W	S	12	2nd 10:00, 10:30
18	TP	T	F	13	2nd 10:00, 10:30
18	S	T	F	14	2nd 10:00, 10:30
18	W	W	S	15	2nd 10:00, 10:30
18	TP	T	F	16	2nd 10:00, 10:30
18	S	T	F	17	2nd 10:00, 10:30
18	W	W	S	18	2nd 10:00, 10:30
18	TP	T	F	19	2nd 10:00, 10:30
18	S	T	F	20	2nd 10:00, 10:30
18	W	W	S	21	2nd 10:00, 10:30
18	TP	T	F	22	2nd 10:00, 10:30
18	S	T	F	23	2nd 10:00, 10:30
18	W	W	S	24	2nd 10:00, 10:30
18	TP	T	F	25	2nd 10:00, 10:30
18	S	T	F	26	2nd 10:00, 10:30
18	W	W	S	27	2nd 10:00, 10:30
18	TP	T	F	28	2nd 10:00, 10:30
18	S	T	F	29	2nd 10:00, 10:30
18	W	W	S	30	2nd 10:00, 10:30
<b>KEY TO CLASS NUMBERS: 1 - 101 Lower Division; 100 - 102 Upper Division</b>					
* See first examination separate page 4					

FINAL EXAMINATION SCHEDULE

class number	course	teacher	hour	studio
<u>May 28, 1962 - Monday</u>				
33	Modern Art History	Martin	10-12	S/H
86	Western Literature	Brissette	10-12	7
190B	Education Orientation	Fiscus	10-12	3
83	General Psychology	Bauersfeld	12:30-2:30	3
131.1	Modern Poetry Wkshp.	Lash	12:30-2:30	7
31	American History	Miller	3-5	7
131.2	Modern Poetry Wkshp.	Lash	3-5	3
<u>May 29, 1962 - Tuesday</u>				
A	English Fundamentals	Brissette	10-12	3
30	English Composition	Fiscus	10-12	7
132B	Renaissance Art Hist.	Lash	10-12	S/H
35	Political Science	Miller	12:30-2:30	7
84	Eastern Art History	Pugliese	3-5	S/H
<u>May 28, 1962 - Monday</u>				
184.2	Laboratory Science	Bateson	7-9 PM	7
<u>May 29, 1962 - Tuesday</u>				
36.2	Art History Survey	Rexroth	7-9 PM	7
<u>TIME SCHEDULE</u> SPRING SEMESTER, 1963				
<u>STORE HOURS</u>				
8:30 a.m. to 3 p.m. Monday through Friday				
6:30 p.m. to 7:30 p.m. Monday through Thursday				
9 a.m. to 10 a.m. Saturday				
<u>CAMPUS HOURS</u>				
9 a.m. to 8:15 p.m. Monday through Thursday				
9 a.m. to 3:30 p.m. Friday				
9 a.m. to 1 p.m. Saturday				

SATURDAY

Saturday classes meet from 9:30 to 12:30.

Studio No.	Description	Instructor	Units	Studio
14	Begin. Painting	Holland	1	18
22	Draw & Color	Majdrakoff	1	13
4	Etching & Engraving	Cook	1	4
19	Intermediate Painting	W. Brown	1	16
13	Sculpture	Sazevich	1	8
106	Advanced Painting	Morehouse	1-3	14
160	Ceramic Wkshp.	DeStaelber	1	10
X	Pre-College Art	Weygandt	1	19
D	Pre-Col Design	Stauffacher	1	3



CONTINUING STUDENT S C H E D U L E of F E E S for FALL, 1962

There has been a change in tuition fees beginning with the Fall Semester, 1962. The change, however, does not affect all students.

The tuition schedule for Fall is as follows:

A currently enrolled student taking any number of units, who will be enrolling for 8 units or more (Fall, 1962), would come under the OLD SCHEDULE.

A currently enrolled student taking any number of units, who enrolls for less than 8 units during the Fall Semester, 1962, comes under the NEW SCHEDULE of fees.

<u>OLD SCHEDULE</u>		<u>NEW SCHEDULE</u>	
<u>UNITS</u>	<u>TUITION</u>	<u>UNITS</u>	<u>TUITION</u>
8	\$205.00	1 - 7	\$32 per unit
9	223.00		
10	240.00		
11	255.00		
12	269.00		
13	281.00		
14	291.00		
15	300.00		

All units over 15 - \$20.00 per unit

Saturday classes meet from 9:30 to 12:30.

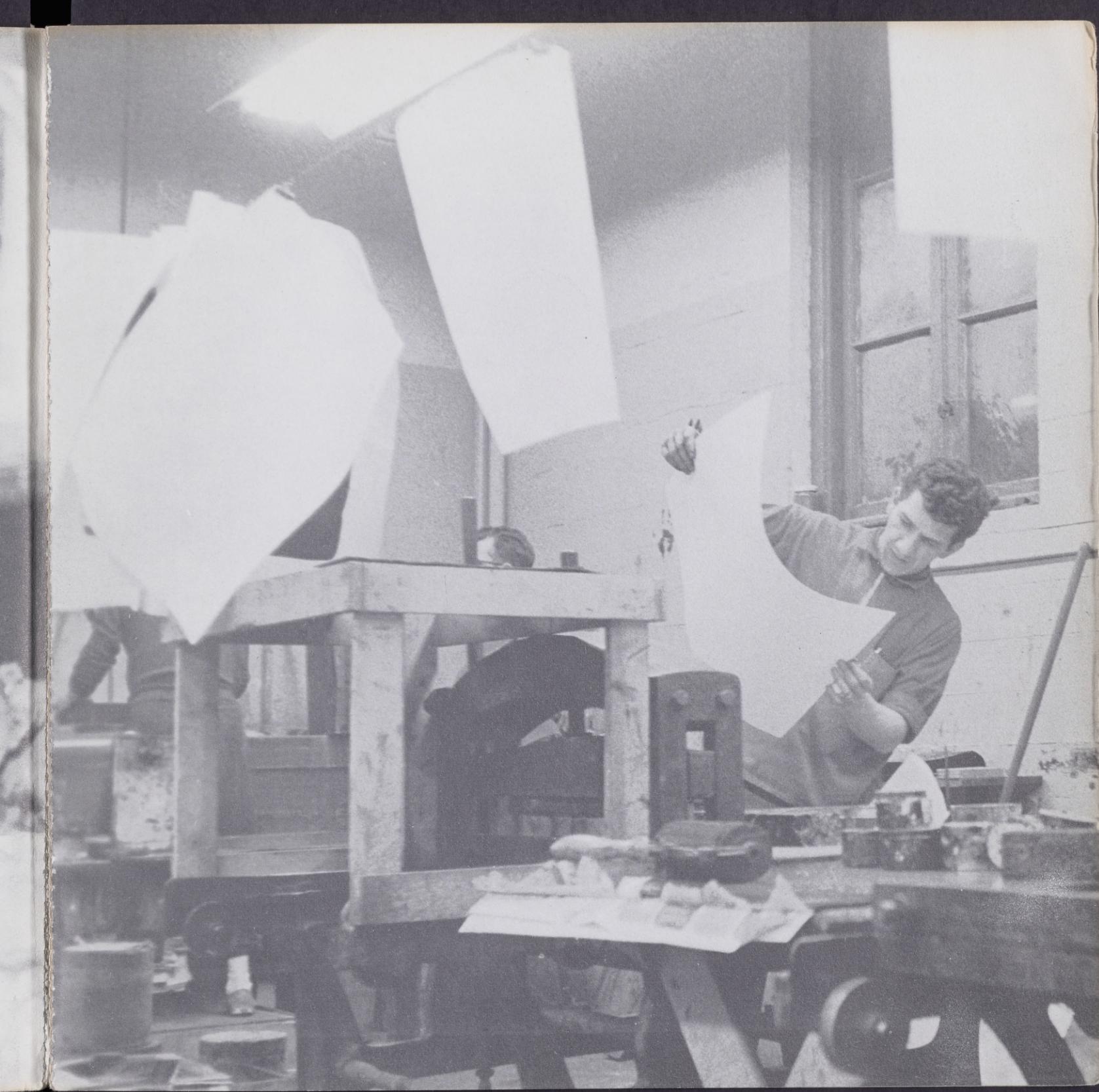


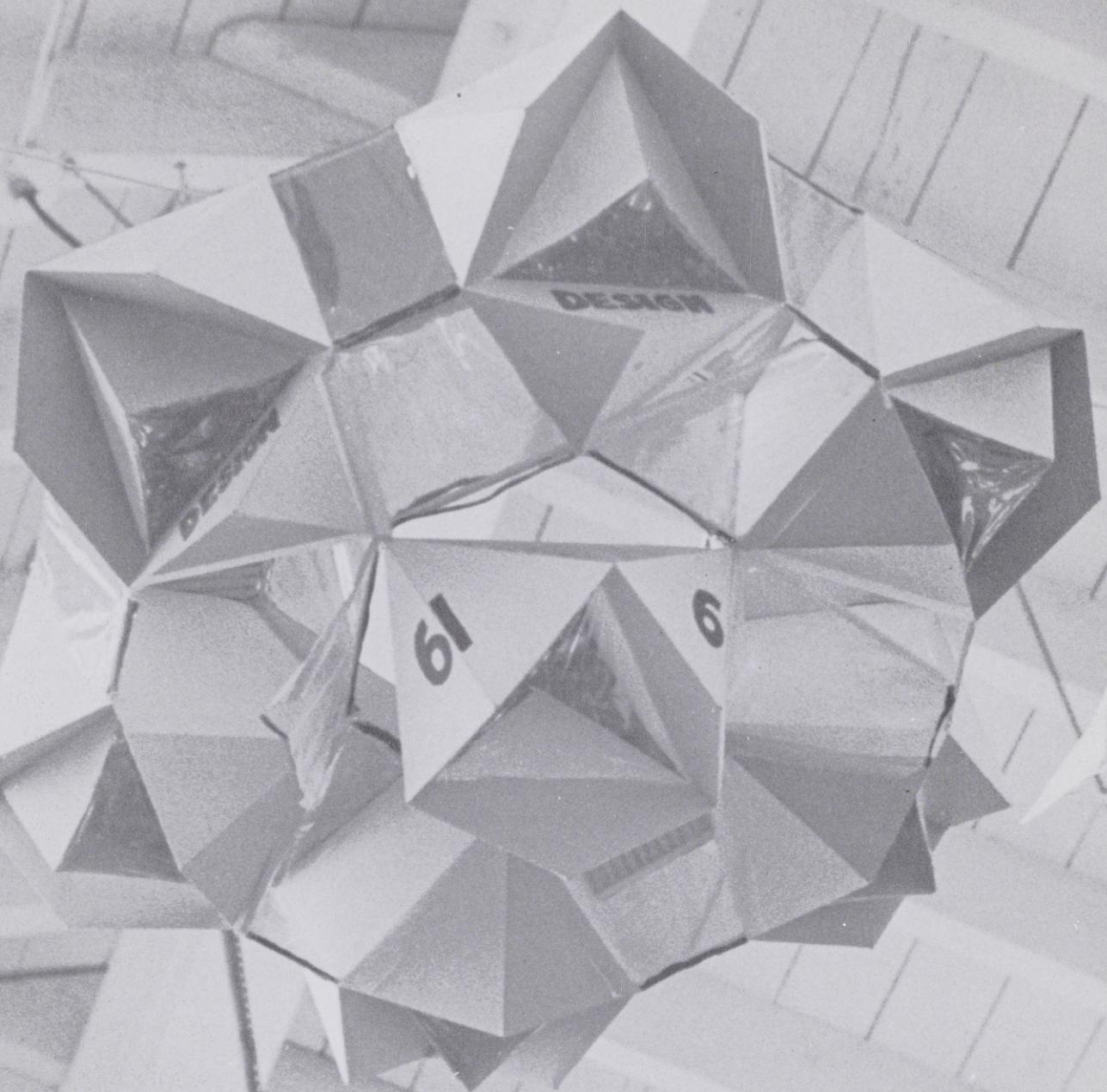
MORNING				NOON				AFTERNOON				EVENING																																																																																																																																																																																																																																																																												
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GURDON WOODS

*Director*

*The faculty of the San Francisco Art Institute is primarily concerned with the individual as an artist. The College's ultimate goal is to produce professional artists who are self-directed, self-critical and self-reliant.*

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**BUDGET:** LEWIS REYNOLDS, CHAIRMAN;  
PETER AVENALI PETER FOLGER  
**LIBRARY:** RICHARD O'HANLON MASON WELLS  
**BUILDING AND GROUNDS:** MRS. CABOT BROWN, CHAIRMAN;  
LLOYD DINKELSPIEL BRUCE KELHAM GLENN WESSELS  
**MEMBERSHIP:** CHAUNCEY MCKEEVER, CHAIRMAN;  
MRS. CABOT BROWN BRUCE KELHAM  
**SCHOOL COMMITTEE:** KATHERINE BARIEAU PAUL CAREY  
WAYNE MILLER DON SHORT FRED WILHELM  
**ADVERTISING & PUBLIC RELATIONS:**  
CHARLES RUSSELL, CHAIRMAN; WALTER LANDOR  
**NEALIE SULLIVAN AWARD:** RUTH ARMER  
**SCHOLARSHIP:** NANCY GENN

## WOMEN'S AUXILIARY

MRS. PAUL WATTIS, CHAIRMAN  
MRS. ARTHUR DUNNE, VICE-CHAIRMAN  
MRS. WILLIAM KENT III, TREASURER  
MRS. DAVID TAYLOR, SECRETARY

## ADMINISTRATION

GURDON WOODS, DIRECTOR OF THE INSTITUTE AND  
CHAIRMAN OF THE FINE ARTS DEPARTMENT OF THE COLLEGE  
NEALIE SULLIVAN, HONORARY EXECUTIVE SECRETARY

JACK LASHUA

FRED MARTIN, EXECUTIVE SECRETARY  
ROBERT SHAFFER, ADMINISTRATIVE ASSISTANT  
RICHARD FISCUS, DEAN OF STUDENTS  
MARY SHUMWAY, DEAN OF WOMEN

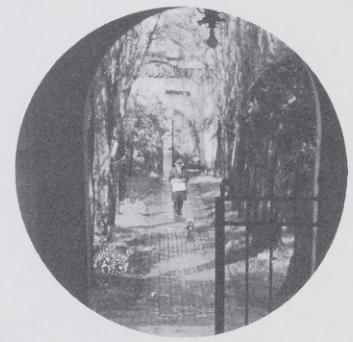
\* WALLY HEDRICK, SUPERVISOR, EVENING AND SATURDAY SCHOOL  
LOIS WILLARD, REGISTRAR

ROIDINA SALISBURY, ASSISTANT REGISTRAR  
HAYWARD KING, GRADUATE AND EVENING SCHOOL REGISTRAR

RICHARD MILLER, LIBRARIAN  
ELMER BISCHOFF, CHAIRMAN OF THE GRADUATE PROGRAM  
JAMES ROBERTSON, CHAIRMAN OF THE  
ADVERTISING ART DEPARTMENT  
JAMES MELCHERT, CHAIRMAN OF THE CERAMICS DEPARTMENT  
JAMES ALEXANDER HAMILTON, M.D.,  
COUNSELING CONSULTANT

## STAFF

GERALDINE BOYD, ACCOUNTANT  
GARY LEE, STORE MANAGER  
VERONICA CASTANG, SECRETARY  
KENNETH LASH, ASSISTANT LIBRARIAN  
SUZANNE MEAGHER, RECEPTIONIST  
HOWARD PEPPER, MAINTENANCE  
RUSSELL AUCOTT, NIGHT WATCHMAN



## THE INSTITUTE

The San Francisco Art Institute is a private, non-profit institution devoted to advancing the visual arts of our times. Its faculty and staff include many of the most important artists on the West Coast. The College of the Institute offers accredited programs leading to the Certificate of Completion, the Bachelor of Fine Arts Degree and the Master of Fine Arts Degree. The Institute's Teacher Training Program is established in cooperation with San Francisco State College and leads to the General Secondary Credential. For the mature artist, the Institute sponsors the most important open, national, juried annual exhibitions of contemporary art on the West Coast, and the Art Bank, the chief information and viewing center for Western contemporary art. The Institute provides for its students and members a rich program of lectures, panel discussions and films, and is host to artists, critics, museum directors, dealers and collectors from all over the world.

### *HISTORY*

In the late 1860's, a group of artists, musicians, journalists and writers gathered at local restaurants after work and discussed the arts. Out of these informal meetings grew the San Francisco Art Association in 1871. The Association dedicated itself to the creation and appreciation of fine arts and established two main goals, a school and a museum of fine arts.

In 1874, the California School of Design, now called the San Francisco Art Institute, held its first classes in drawing, painting and sculpture.

After 20 years in rented quarters, the Association and School found a permanent home in 1893. Edward Searles gave the Mark Hopkins mansion on Nob Hill to the Regents of the University of California to be held in trust for the Art Association for "... purposes of instruction in and illustration of the fine arts, music and literature." In 1906, the Mark Hopkins Institute of Art (as the School was then called) was razed by fire.

During this time, the Association had been building a museum collection through gifts and purchases. After the Panama-Pacific Exposition of 1915, the Association maintained a museum in the Palace of Fine Arts. In 1935, the San Francisco Museum of Art was opened in Civic Center (the Museum since has become a separate institution).

The School moved to its present location on Russian Hill in 1926 and was called the California School of Fine Arts until 1961 when both the San Francisco Art Association and the School were joined under one name—the San Francisco Art Institute.

Among well-known artists associated with the Institute have been: John Gutzon Borglum, Emil Carlsen, Maynard Dixon, Claire Falkenstein, Stanley William Hayter, John Hultberg, William Keith, Xavier Martinez, Arthur Mathews, Robert Motherwell, David Park, Charles Rollo Peters, G. Piazzi, Diego Rivera, Mark Rothko, Ralph Stackpole, Maurice Stern, and Clyfford Still.

and those who are not in English and need to know it, are not to be found in any of the books on the market.

It is a good book for the student of English, and it is a good book for the teacher of English.

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### **ACCREDITATION**

The College is accredited by the Western College Association. It is an Associate Member of the Western College Association, and a founding member of the National Association of Schools of Art. The College is affiliated with the University of California.

### **BUILDING AND LOCATION**

The present building, designed for the Institute, is a landmark of San Francisco. It is located in one of the most beautiful residential areas of the city within easy distance of the downtown center. San Francisco, famed throughout the world as a center of cosmopolitan culture and creative arts, is ideally suited to the needs of art students.

In addition to the numerous art galleries, there are three major art museums, the San Francisco Museum of Art, the Palace of the Legion of Honor and the deYoung Museum. These institutions offer a varied and continuous program of exhibitions. There are seasons of exceptionally fine ballet, opera and symphony, as well as theatre. San Francisco is also noted for the vitality of its "little theatre," poetry, dance and music groups.

The close proximity of the Berkeley campus of the University of California, the University of California Extension campus in San Francisco, San Francisco State College and Stanford University create a stimulating environment and offer unlimited opportunities for attending programs of lectures and concerts as well as drama productions. These institutions provide additional library resources for research studies and other special projects.

### **UNDERGRADUATE CURRICULA**

The College is organized into five departments: Fine Arts, Advertising Art, Ceramics, Photography, and Humanities. A student may major in one of the following: painting, sculpture, graphics, ceramics, advertising design, illustration, photography, or teacher training. The detailed requirements of majors are set forth in that section of the catalog allotted to the various departments.

### **GRADUATE CURRICULA**

The Graduate Program of the College offers concentrated study in either painting or sculpture. For detailed requirements please see that section of the catalog devoted to the Master of Fine Arts Degree.

The academic year regularly includes fall and spring semesters of 15 weeks of instruction each, plus a week of final examinations and one six-week summer session.

## ACADEMIC CALENDAR 1962-1963

For information regarding summer classes, refer to the current Summer Session Brochure.

### FALL SEMESTER, 1962-1963

Applications for enrollment and accompanying transcripts from new and transferring *Undergraduate* and *Special* students are due by August 10, 1962.

Sept. 10, Monday	9 AM - 12 1 PM - 4 PM	Pre-registered students; continuing full-time students.
Sept. 10, Monday	1 PM - 4 PM	Graduate Students.
Sept. 11, Tuesday	9 AM - 12	Entering full-time freshmen.
Sept. 11, Tuesday	1 PM - 4 PM	Transferring full-time Undergraduates; Transferring full-time Special Students.
Sept. 12, Wednesday	9 AM - 12	Transferring full-time Undergraduates; Transferring full-time Special Students.
Sept. 12, Wednesday	1 PM - 4 PM	Part-time students; evening and Saturday students.
Sept. 13, Thursday	6 PM - 9 PM	Part-time students; evening and Saturday students.
Sept. 17, Monday	6 PM - 9 PM	Instruction begins.
Nov. 22, 23, 24		Thanksgiving Holiday.
Dec. 10, Monday		Deadline for Graduate applications for Spring Semester, 1963.
Dec. 17 - Jan. 2		Christmas Recess.
Jan. 3, Thursday		Instruction resumes.
Jan. 19, Saturday		Instruction ends.
Jan. 21 - 23		Final Examinations.

**IMPORTANCE OF EARLY APPLICATION:** *In order to give time for necessary correspondence, applications and transcripts should be forwarded to the Registrar at the earliest possible date.*

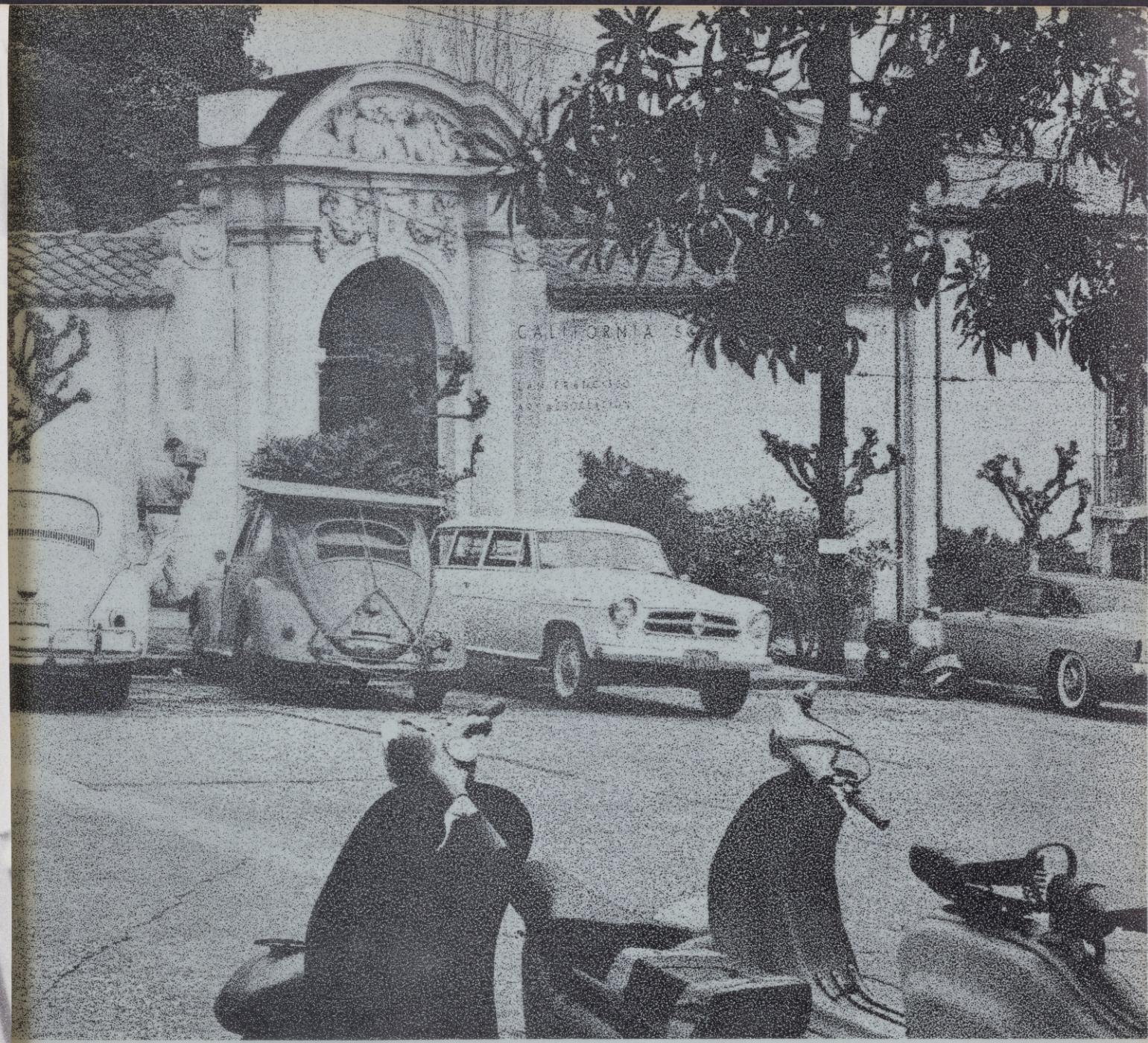
SPRING SEMESTER, 1963

Applications for enrollment and accompanying transcripts from new and transferring *Undergraduate* and *Special* students are due by January 4, 1963.

Jan. 28, Monday	9 AM - 12 1 PM - 4 PM	Pre-registered students; continuing full-time students.
Jan. 28, Monday	1 PM - 4 PM	Graduate Students.
Jan. 29, Tuesday	9 AM - 12	Entering full-time freshmen.
Jan. 29, Tuesday	1 PM - 4 PM	Transferring full-time Undergraduates; Transferring full-time Special Students.
Jan. 30, Wednesday	9 AM - 12	Transferring full-time Undergraduates; Transferring full-time Special Students.
Jan. 30, Wednesday	1 PM - 4 PM 6 PM - 9 PM	Part-time students; evening and Saturday students.
Jan. 31, Thursday	6 PM - 9 PM	Part-time students; evening and Saturday students.
Feb. 2, Saturday	9:30 AM - 12	Part-time students; evening and Saturday students.
Feb. 4, Monday		Instruction begins.
Feb. 22, Friday		Washington's Birthday, holiday.
March 30, Saturday		Deadline for National Defense Loan Applications for academic year, 1963-1964.
March 30, Saturday		Deadline for Scholarship Applications for academic year, 1963-1964.
April 8 - 13		Spring Recess.
April 15, Monday		Instruction resumes.
April 29, Monday		Deadline for Graduate applications for Fall Semester, 1963.
May 25, Saturday		Instruction ends.
May 27 - 29		Final Examinations.
May 30, Thursday		Memorial Day, holiday.
June 2, Sunday		Annual Commencement.

IMPORTANCE OF EARLY APPLICATION: *In order to give time for necessary correspondence, applications and transcripts should be forwarded to the Registrar at the earliest possible date.*





THE FACULTY



**THE FACULTY**



## THE FACULTY

### **GURDON WOODS, Director**

Sculptor. Studied at Art Students League, Brooklyn Museum School. Former member San Francisco Art Commission. Commissions for IBM, San Jose; Paul Masson. Exhibited III Biennial, Sao Paulo and Whitney Museum.

### **CAL ANDERSON**

Senior art director for Cunningham & Walsh, San Francisco. Studied California College of Arts and Crafts; Art Center School. Formerly art director N. W. Ayer & Son, Philadelphia; CBS Radio, New York. Exhibited in Art Director Shows in San Francisco, Los Angeles, Chicago and New York.

### **JEREMY ANDERSON**

Sculptor. Studied at San Mateo Junior College and San Francisco Art Institute. Former member of the faculty of the University of California. One-man show at Dilexi Gallery, San Francisco; exhibited at San Francisco Museum of Art and Dallas Museum.

### **GREGORY BATESON**

Anthropologist, ethnologist, author and lecturer. Fellow of St. John's College, Cambridge University. Member of the Stanford University faculty. Currently working on a psychiatric research project at the Veteran's Hospital, Menlo Park.

### **ERIK BAUERSFELD**

Philosopher. Studied at Cooper Union; San Francisco Art Institute; University of California, B.A.; graduate work and assistantship in the Department of Philosophy, University of California.

### **ELMER BISCHOFF, Chairman of Graduate Department**

Painter. Studied at University of California, B.A., M.A. Former member of faculty University of California and Yuba College; awarded Ford Foundation Grant; prizes: Richmond Art Center Annual and Oakland Art Museum; one-man shows: New York City, San Francisco and Los Angeles.

### **JAMES BOYNTON**

Painter. Studied at Texas Christian University, B.F.A., M.F.A. Represented at the Guggenheim, Whitney, Houston, Dallas and Denver Museums and the Butler Institute of American Art; has also exhibited at Brussels Fair, Art Institute of Chicago, Butler Institute, deYoung Museum, Corcoran Biennial.

### **GERARD G. BRISSETTE**

Poet and playwright. Studied at Syracuse University, A.B.; University of Iowa, M.F.A.; Alliance Francaise, Paris, Diplome de Langue; San Francisco State College. Former teacher in the California public schools and at the University of Iowa.

**ROGER D. BROUSSAL**

Head Gallery Attendant at the deYoung Museum. Studied at the San Francisco Art Institute, B.F.A.; San Francisco State College. Exhibited Louisiana Art Association and deYoung Museum.

**JOAN BROWN**

Painter. Studied San Francisco Art Institute, B.F.A. and M.F.A. Former instructor Wilkins Private High School, San Francisco. One-man show Staempfli Gallery, N.Y.; Young America 1960—Whitney Museum; award in Richmond Art Center Annual.

**WILLIAM H. BROWN**

Painter. Studied S.F.A.I., B.F.A. and M.F.A. One-man shows Bolles Gallery, S.F. Awarded prize at Winter Invitational at California Palace of the Legion of Honor.

**GORDON COOK**

Printmaker. Studied Illinois Wesleyan University, B.F.A.; Chicago Art Institute, University of Iowa. Has shown at the Philadelphia Museum Bi-Annual, Brooklyn Museum Survey of American Printmaking, Achenbach Foundation.

**JOHN CRANE**

Senior designer with Walter Landor & Associates. Works in all phases of design: packaging, product, corporate identity, exhibits and architecture. Studied at City College of San Francisco; San Francisco State College and Rudolph Schaeffer School of Design. Exhibited Brussels World Fair and International Trade Fairs.

**DARRELL E. CRISP**

Free-lance advertising artist. Studied at Academy of Art. Formerly Assistant Art Director, Brisacher-Wheeler; former instructor in drawing and composition at Academy of Art, San Francisco.

**STEPHEN L. DESTAEBLER**

Sculptor. Princeton, A.B.; Columbia, U.C.L.A., U.C., M.A.; Fulbright Fellow. Major sculpture commission for Consumer's Co-op, Berkeley. Has shown at Richmond Art Center, San Francisco Museum, Oakland Museum; sculpture award at Richmond Art Center, 1960.

**RICHARD DIEBENKORN**

Painter. Studied at Stanford University, B.A.; University of New Mexico, M.A. One-man shows at the Pasadena Museum of Art and the Palace of the Legion of Honor; three-man show at the Staempfli Gallery in New York; exhibited at Knoedler Gallery and Museum of Modern Art.

**JAMES BUDD DIXON**

Painter. Studied at the University of California and the San Francisco Art Institute. Represented in many international collections, including the Stadler Galerie, Paris and that of Michel Tapie.

**CHARLES GRIFFIN FARR**

Painter. Studied at Art Students League, New York, and in Paris. Former member of faculty of College of Architecture and Design, University of Michigan. Exhibited Carnegie Institute, Whitney Museum, Metropolitan Museum, Palace of the Legion of Honor, deYoung Museum and San Francisco Museum of Art.

**RICHARD FISCUS, Dean of Students**

Educator and author. Studied at University of California, B.A., M.A. Graduate study in sociology and elementary education, Ohio State University; former member of the faculties: Ohio State University, College of the Pacific; former teacher in elementary and secondary schools, California.

**PAUL Q. FORSTER**

Illustrator. Studied at San Francisco Art Institute. Former member of faculties, Stanford University and California College of Arts and Crafts. Wartime artist with Office of War Information. One-man show at the San Francisco Museum of Art; exhibits in Annual Advertising and Editorial Art Shows.

**RICHARD H. GRAF**

Printmaker. Studied at California College of Arts and Crafts, B.A., M.F.A. Exhibited Pennsylvania Academy, Philadelphia Print Club, Bay Area Printmaker Annuals, San Francisco Art Institute Annuals, California State Fair and Wichita Print Club.

**PHILIP D. GREENE**

Photographer and staff member, Film Department of KQED-TV. Studied Trinity College, B.S.; San Francisco Art Institute, B.F.A. Studied and worked with Dorothea Lange, Ansel Adams and Milton Halberstadt.

**JOHN GROSSMAN**

Free-lance design and lettering artist. Studied Minneapolis School of Art. Has done important free-lance work for many of the major San Francisco advertising agencies for Kaiser Aluminum, Matson Lines, Del Monte and Diamond Walnuts.

**FRANK O. HAMILTON**

Ceramicist. Studied at University of Georgia; Colorado College; Stanford University, B.A. Exhibited at Main Street Gallery, Chicago, Palace of the Legion of Honor, Contemporary House, Dallas; Bonniers and George Jensen, New York.

**JULIUS HATOFSKY**

Painter. Studied at the Art Students' League, Academie de la Grande Chaumier and with Hans Hoffman. Represented in the Whitney Museum permanent collection, as well as many private collections.

**WALLY HEDRICK, Supervisor, Evening and Saturday School**

Painter and sculptor. Studied at San Francisco Art Institute, B.F.A.; San Francisco State College, M.A. Group shows Museum of Modern Art and San Francisco Museum.

**TOM HOLLAND**

Painter. Studied University of California at Santa Barbara, Berkeley. Fulbright Scholarship. Exhibited University of Chile, Santiago.

**JACK JEFFERSON**

Painter. Studied at University of Iowa; San Francisco Art Institute. Abraham Rosenberg fellow; one-man show de Young Museum; exhibited Palace of the Legion of Honor.

**BILL JOHNSON**

Free lance illustrator and designer. Studied at Texas Christian University and the Academy of Art. Exhibited in San Francisco Art Directors' Club Annuals and the Society of Illustrators' show in New York.

**ERNIE KIM**

Ceramicist. Former teacher in Palo Alto Unified School District and instructor in Palo Alto adult education program. Received purchase awards at the California State Fair and Exposition and the 14th Annual San Francisco Art Festival; awards: Smithsonian, Wichita and Utah Nationals.

**SQUIRE KNOWLES**

Free-lance designer, color consultant and exhibit planner. Studied at San Francisco Art Institute; University of California, B.A. Formerly graphic designer for the *Architectural Forum*; San Francisco City Planning Commission.

**KENNETH LASH**

Playwright and author. Studied at Yale University, B.A.; University of New Mexico, M.A.; graduate study at University of Lille, France. Former member of faculty University of New Mexico, editor of the *New Mexico Quarterly*.

**JOHN LICHTENWALNER**

Advertising art director with 222 Group. Studied at University of Washington; Burnley School of Art; Art Center School. Former illustrator and designer with Shawl, Nyeland & Seavey, San Francisco. Exhibits in annual Advertising Art shows.

**FRANK LOBDELL**

Painter. Studied at Saint Paul School of Fine Arts; the Academie de la Grande Chaumier, Paris; San Francisco Art Institute. 1960 Nealie Sullivan Award; one-man shows: Martha Jackson Gallery in New York and deYoung Museum.

**BRUCE McGAW**

Painter. Studied at California College of Art and Crafts, B.F.A. Two-man show: 6 Gallery, San Francisco; exhibited Oakland Art Museum, Richmond and San Francisco Art Institute Annuals.

**IVAN MAJDRAKOFF**

Painter. Studied at Cranbrook Academy of Art. Former Acting Director, University of Minnesota Art Gallery; former faculty member of Stanford University. One-man show Palace of the Legion of Honor; exhibited Museum of Modern Art; San Francisco Art Institute Annuals.

**FRED MARTIN**

Painter. Studied at San Francisco Art Institute; University of California, B.A., M.A. Former Registrar Oakland Art Museum. One-man shows: Zoe Duzanne Gallery, Seattle; San Francisco Museum, Oakland Art Museum; exhibited in group shows Okinawa, London, Paris and Rome; published "Aspects of Value in Contemporary Art," *College Art Journal*, 1953.

**JAMES MELCHERT, Chairman of the Ceramics Department**

Ceramicist. Studied at Princeton University, A.B.; University of Chicago, M.F.A.; University of California, M.A. Woodrow Wilson Fellow 1960-61. Former faculty member North Japan College, Sendai, Japan; Carthage College, Illinois; University of California, Berkeley. Exhibited in San Francisco Annuals, National Ceramics Exhibition, Richmond Art Center Sculpture Invitational. One-man show: Richmond Art Center.

**RICHARD MILLER**

Author and historian. Studied at Ohio State University, B.A.; Claremont Graduate School, M.A.; presently Ph.D. candidate at University of California; graduate study, Universite de Paris. Former member of faculty, Golden Gate College.

**WILLIAM MOREHOUSE**

Painter. Studied California College of Art and Crafts; San Francisco Art Institute, B.F.A.; San Francisco State College, M.A. Exhibited Guggenheim Museum, Whitney Museum Biennial, Illinois Biennial, American Federation of Artists Traveling Exhibition, San Francisco Museum and Palace of the Legion of Honor; Phelan Awards, San Francisco Art Institute Annual award.

**MANUEL NERI**

Sculptor and painter. Studied at the University of California; California College of Arts and Crafts; Montana State College; San Francisco Art Institute. 1959 Nealie Sullivan Award; one-man shows Ferus Gallery, Los Angeles and Dilexi Gallery, San Francisco.

**NATHAN OLIVEIRA**

Painter and printmaker. Studied at California College of Arts and Crafts, B.F.A. and M.F.A. Former head of Graphic Arts Department, California College of Arts and Crafts. Guggenheim fellow; Norman Wait Harris Prize for Painting, 63rd American Annual Chicago Art Institute; exhibited Museum of Modern Art, Paris 1st Biennial, Corcoran Biennial, Guggenheim International.

**JOSEPH PUGLIESE**

Author and art historian. Studied at Miami University, B.F.A.; Ohio State University, M.A., Ph.D. Faculty member of the University of California.

**DEBORAH REMINGTON**

Painter. Studied San Francisco Art Institute, B.A. One-man shows at 6 Gallery, S.F.; San Francisco State College 1961. Group shows at San Francisco Annuals; Dilexi Gallery, S.F.; Richmond Art Center Annuals and various national print shows.

**KENNETH REXROTH**

Author, critic, poet, painter. Studied Chicago Art Institute and Art Students League. Guggenheim, Amy Lowell and Chapelbrook Fellowships, Ford Editorial Grants. Columnist for San Francisco Examiner.

**JAMES ROBERTSON, Chairman of the Advertising Art Department**

Graphic Designer. Studied at Occidental College and University of California at Berkeley. Member and past chairman Graphic Design Advisory Board, San Francisco Museum of Art. Exhibited in Art Directors' Club Annuals, San Francisco, Los Angeles, and New York; member of American Institute of Graphic Arts, New York. Co-partner in graphic design firm Robertson-Montgomery, S.F.

**ZYGMUND SAZEVICH**

Sculptor. Studied University of California, San Francisco Art Institute. Commissions for Christian Brothers Winery, Kent Post Office, San Miguel School, Los Altos Insurance Company, Roosevelt Post Office. Former faculty member of Mills College.

**MARY SHUMWAY, Dean of Women**

Author and sociologist. Studied at University of Chicago, B.A.; Art Institute of Chicago; graduate work at University of Chicago. Publications in *Chicago Review*, 1953; *Motive*, 1960, 1961; *Christian Scholar*, 1960; *Beloit Poetry Journal*, 1961; *Modern Age*, 1961.

**BLAIR STAPP**

Free-lance photographer. Studied at University of Wisconsin, B.A. Editorial and advertising work as professional photographer has appeared in leading periodicals. Former member of staffs of Edward Steichen and Milton Halberstadt.

**PETER STEVENS**

Director of Master Models, Walter Landor & Associates. Studied at Cleveland Institute of Art. Former faculty member Cleveland Institute of Art; designer for Ford Motor Co.

**MARY TIFT**

Free-lance advertising artist and graphic designer. Studied Art Center School; University of Washington, B.F.A.; Phi Beta Kappa. Former member of faculty of California College of Arts and Crafts. Exhibited San Francisco Art Director Annuals; exhibiting printmaker in Gumps, San Francisco, and Schuster Gallery, Cambridge, Mass.

**DAVID TOLERTON**

Sculptor. Studied at Stanford University; San Francisco Art Institute. Architectural commissions: Crown Zellerbach, San Francisco; I.B.M., San Jose. Awards at San Francisco Art Institute Annuals; one-man shows at Bolles Gallery, deYoung Museum, Santa Barbara Museum and Paul Kantor Gallery; group shows III Biennial, Sao Paulo; Houston, Denver, San Francisco Museums.

**JULIUS WASSERSTEIN**

Painter and staff member San Francisco Museum. Studied at San Francisco State College and the San Francisco Art Institute. Exhibited Palace of the Legion of Honor Invitational and museums in New York, Canada and Los Angeles; 1961 Nealie Sullivan Award.

**RENE WEAVER**

Free-lance advertising artist. Studied at University of Idaho, B.A. Former newspaper staff artist, *Oregonian*. Founder and former president of Art Directors Club of San Francisco. Formerly senior art director for J. Walter Thompson, San Francisco.

**JAMES WEEKS**

Painter. Studied at Hartwell School of Design; Nebraska State Teachers College; Escuela de Pintura y Escultura, Mexico City; San Francisco Art Institute. Rosenberg Fellow; one-man show: Palace of the Legion of Honor, Poindexter Gallery, New York; award at Winter Invitational, Palace of the Legion of Honor.

**DONALD WEYGANDT**

Painter. Studied at Washington University, B.F.A., and the University of Illinois, M.F.A. Former faculty member, University of Illinois; Peoples Art Center, St. Louis; University of Colorado. Exhibited at the Minneapolis Invitational Print Show; at Flint Institute of Arts and at Northwestern State College.





ADMISSION POLICIES  
FINANCIAL INFORMATION  
SCHOLARSHIPS



**ADMISSION POLICIES  
FINANCIAL INFORMATION  
SCHOLARSHIPS**



## ADMISSION POLICIES

### UNDERGRADUATE CREDIT STUDENTS

All students who plan to enroll at the San Francisco Art Institute in the Certificate of Completion or Bachelor of Fine Arts programs must make a formal application for admission and submit transcripts of all previous academic work. *Transferring undergraduate students must present portfolios for evaluation at the time of registration.*

#### *Application for Admission*

Application forms are available by writing the Office of the Registrar.

The final date for filing applications for admission is

published in the college calendar. Students who file their applications before the final date and whose records are complete before the registration period are assured of consideration for admission. *Those who file after the final date cannot be assured of consideration and will be admitted only as long as the available facilities permit.*

#### *Entrance Examinations*

Entering students who plan to enroll in Humanities 30 are required to pass an English Classification Test at the San Francisco Art Institute given during the first week of each semester. Any student failing to pass the English Classification Test will be required to enroll in Humanities—A, English Fundamentals.

All students are subject to any testing program deemed necessary during the academic year.

### *Transcripts Required*

Official and complete transcripts of high school and all college or university records must be filed with the Registrar. The applicant must ask the high school of graduation and each college attended to send these records to the Office of the Registrar. *Filing all transcripts and other data is the applicant's responsibility.* All transcripts filed with the College become the property of the College and cannot be returned to the student.

### *Admission of High School Graduates*

Specific high school courses are not required for admission to the College. However, students who plan to enter the College are encouraged to plan a high school program, with their counselors, which includes a concentration of art and English classes.

### *Admission of Non-High School Graduates*

Veterans honorably discharged following completion of a minimum of three full months' service, and applicants over twenty-one years of age, who are not high school graduates and who do not possess equivalent preparation but whose scores on College Entrance Examinations indicate ability to do satisfactory college work, may be granted admission; but such persons may be granted academic credit only upon the satisfactory completion of one full semester's college work at the San Francisco Art Institute.

### *Admission of Transfer Students*

Transfer credit from accredited institutions will be accepted insofar as courses and content relate to the B.F.A. degree curriculum. Only grades of "C" or better will be accepted. Students desiring to transfer credit from unaccredited art schools or private tutors are advised that only fractional or no credit may be accepted toward the B.F.A. degree.

Portfolios for evaluation must contain six examples of the applicant's work in art. Photographs of work will not be considered unless applicants live more than 50 miles from San Francisco. In such cases photographs or color slides of sculpture and color slides *only* of ceramics or paintings will be accepted. Size and media must be stated with each slide.

### *Admission of Overseas Students*

The San Francisco Art Institute is approved by the Immigration and Naturalization Service for the admission of overseas students at the college level on student visas. The College extends a cordial welcome to all students from other countries.

Overseas students seeking admission to the College are charged with observing the following regulations:

1. Applications for enrollment must be filled out in full and filed with the Registrar *at least three months before registration.*
2. The applicant must show evidence of a reasonable ability to read, write, and speak the English language.
3. The student must comply with the government regulations of his home country and of the United States.
4. The applicant must show proof of having made adequate financial arrangements for the period of study.

### *Admission of High School Students*

A special course, in cooperation with the Miranda Lux Foundation, is scheduled during the regular academic year for all students in grades 9 through 12. For information write to the Registrar of Evening and Saturday School.

The College admits high school juniors and seniors to regular courses during the Summer Session provided their application has been approved by the Director of the College.

Upon entering the degree program at the San Francisco Art Institute, a high school student who has earned honor grades in Pre-College Art or Summer Sessions at the College, will be allowed one-half unit of credit for each unit of that work completed.

## NON-CREDIT STUDENTS

### *Admission of Non-Credit Students*

All auditing (non-credit) students may enroll at any time, for the full semester or any part thereof. Tuition will be prorated accordingly. Non-credit students must be 18 years of age or older, with the exception of high school students enrolling in Pre-College Art. Audit students need not file transcripts.

### *Cancellation of Admission*

Students who are admitted to the College for a given semester but do not register will have their admission canceled. If they submit application later, they must meet the current requirements for admission.

### *Changes in Admission Policies*

Requirements for admission to the College are subject to change as conditions demand.

## VETERANS INFORMATION

All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local Veterans' Administration office at 49 - 4th Street, San Francisco. Veterans are responsible for clearing all such details with the V.A. before and during their period of study at the College.

The San Francisco Art Institute is approved for educational programs under Public Laws 16, 550, 634 and 894.

Undergraduate veterans carrying 14 units or more for credit or graduate veterans carrying 10 units are con-

sidered to be on a full-time status by the Veterans' Administration and receive their government allowances on that basis.

Veterans enrolling under Public Laws 16, 550, 634 and 894 must present their certificates of eligibility *at the time of registration*. Veterans transferring from another school must have filed their "Change of Place of Training" form with the V.A. *before* registration.

Supply allowances for veterans enrolled under P.L. 16 and P.L. 894 may be obtained from the school store.

The College is also recognized by the State of California Department of Veterans' Affairs. Veterans enrolling under California State Law must supply proper evidence of authority prior to registration.

Veterans seeking admission without the necessary documents will be required to pay tuition and fees quoted under "Financial Information." These fees are refundable to the extent that they constitute an overcharge when the student presents the proper authorization.

*Monthly Certifications:* Veterans are responsible for filing *monthly* verification of attendance and progress reports with the Registrar of the College as well as for signing monthly V.A. forms for subsistence and allowances. Forms and filing dates are available in the office of the Registrar. Failure to comply may result in delays of receipt of Veterans' benefits.

### *Credit for Military Service*

Veterans may receive credit for certain specialized training courses when such credit does not duplicate previously obtained college credits.

### *Credit for Courses in Armed Forces Institute*

When a veteran has completed a course in the Armed Forces Institute, he should have a transcript of the credit sent to the Office of the Registrar for evaluation. If the content and quality of work done are satisfactory, credit will be given toward a B.F.A. degree.



## FINANCIAL INFORMATION

The College receives no financial assistance derived from taxes or other public funds. The total cost of the services provided the student body is borne by contributions and dues received from the membership of the San Francisco Art Institute, endowments and from tuition charges.

### SCHEDULE OF TUITION CHARGES

	Per Semester
Full-time undergraduate students (11-18 units)	\$385.00
Full-time graduate students (10 units)	280.00
Part-time students . . . . . per unit	32.00
Overload . . . . . per unit	25.00

*Note: No additional studio, laboratory or model fees are charged.*

### TERMS

- (1) Tuition and fees are payable at the time of registration.
- (2) Continuing, full-time students who wish to pre-register must pay twenty percent (20%) of their tuition in advance.
- (3) All tuition accounts not paid in full within the first thirty days of the semester are automatically placed upon the Deferred Payment Plan (see below).

### FEES

*Application Fee . . . . . \$10.00*

Must accompany formal application for admission from new students who wish to enroll in undergraduate or graduate programs and from auditing students applying for admission to a specific class(es).

Non-refundable, but applied toward tuition upon subsequent enrollment provided registration is in the semester for which application is made.

*Note:* Payment of this fee does not guarantee admission to any specific class and registration MUST be completed within the registration period (for dates, see CALENDAR herein) in person. Priority for all credit classes is given to full-time credit students, part-time credit students and auditing students in that order. In the event a specified class is already filled and the applicant has no substitute class choice, the fee will be refunded.

*Late Registration Fee . . . . . 5.00*

Chargeable to all students registering for credit after the close of the registration period (for dates, see CALENDAR herein). Not chargeable to the Veterans' Administration.

*Change of Program Fee . . . . . 2.00*

Chargeable to all students after the close of the registration period. Credit students are permitted to change their program within the first two weeks of the semester ONLY, including a change from audit to credit status. Not chargeable to Veterans' Administration.

<i>Transcript of Academic Record . . . . .</i>	2.00
One (1) transcript issued without charge.	
<i>Personal checks returned unpaid . . . . .</i>	1.00

### **WITHDRAWALS AND REFUNDS**

Students are responsible for full tuition and fees incurred regardless of class attendance. *Refunds are made on tuition only and will not be authorized unless official withdrawal from a class or the College is filed with the Registrar on the appropriate "Withdrawal Form."* All accounts owing are due on the day of withdrawal from the College and the student is required to meet such obligations at that time. The date of receipt of official notification is the date of withdrawal. Refunds will be allowed according to the following schedule:

Period of attendance from beginning of the semester	Tuition Refundable
First Week . . . . .	80%
Second Week . . . . .	60%
Third Week . . . . .	40%
Fourth Week . . . . .	20%

No refunds will be made after the fourth week.

In the event of a student being expelled no refund will be made.

### **DEFERRED PAYMENTS**

Students who are unable to pay the tuition in full by the time of registration but who expect regular income during the academic year may apply at the Business Office for the deferred payment plan. Arrangements for this plan must be completed on or before registration. Under this plan a minimum payment of one-fourth (1/4th) tuition and service charge is due at the time of registration. The service charge is 4% of the tuition. The second, third and fourth payments are due, respectively, at the end of the fourth, eighth and twelfth week of the semester. *Each student is held responsible for the payment of their account without advanced billing.* Failure to pay charges on or before the established due dates may result in suspension from the College. Rein-

statement may be obtained after payment of all indebtedness, including a \$5.00 fine for late payment. In the event a student withdraws from the College after the fourth week of the semester the total balance, including service charge, shall become due immediately. Students attending under Veterans' benefits are exempt from the service charge but are subject to the regulations regarding late payment and other fees.

In addition to the plan offered by the College there are Tuition Payment Plans offered commercially to parents who prefer to pay the costs of an education out of current income in regular installments. These plans usually offer insurance features and advances covering expenses other than tuition as well as extended payments at reasonable interest rates. In at least one instance, the plan commences when the student is in the 8th, 9th or 10th grade. Information regarding these plans may be obtained from the Business Office of the College. This service, however, does not constitute endorsement of any specific proposal.

### **UNPAID ACCOUNTS**

The Registrar cannot release grade reports, transcripts of record, Degrees or Certificates for any student whose financial accounts with the College have not been paid in full; nor may any student re-register until such accounts have been paid in full, without special permission from the Administrative Assistant.

### **THE NATIONAL DEFENSE STUDENT LOAN PROGRAM**

Limited funds are available for student loans under this program. Information and application forms may be obtained by applying to: The Institutional Representative of the National Defense Student Loan Program, San Francisco Art Institute, 800 Chestnut Street, San Francisco 11, California.

See Academic Calendar for application deadline.

## SCHOLARSHIPS AND GRANTS-IN-AID

The educational and cultural contributions of the San Francisco Art Institute to students and to the community have been recognized by distinguished individuals and groups who have generously established funds for scholarships and other purposes. Among these funds are:

*Anne Bremer Memorial Scholarship:* Founded by the late Albert N. Bender and other friends of the College in memory of Miss Anne Bremer, California artist and member of the San Francisco Art Institute.

*Aline D. Gunst Memorial Scholarship:* Established in memory of the late Aline D. Gunst.

*Adelaide Lewis Scholarship:* Founded by the late Adelaide Lewis.

*James D. Phelan Scholarship:* Founded by the bequest of the late Senator Phelan.

*Abraham Rosenberg Fund:* A bequest of the late Abraham Rosenberg.

*Virgil Williams Scholarship:* Founded by the late Dora Norton Williams, as a memorial to her husband, the first Director of the College.

From these funds the College annually makes a number of grants available to transfer students and also awards sizable continuation grants to students who have completed two or more semesters of work at the Institute. Also awarded from these funds is:

*International Scholarship:* A full-time tuition scholarship offered each year and awarded to a student from a foreign country.

In addition, the following scholarships are awarded to qualified candidates in specific fields of study:

*Agnes Brandenstein Memorial Scholarship:* Founded by the family and friends of the late Agnes Brandenstein for study in ceramics.

*Wilfred P. Cohen Painting Scholarship:* Continuing scholarship awarded to majors in advanced painting.

### Prizes

*Alumni Association Award:* Given annually to the most outstanding student in drawing.

*The Robert Howe Fletcher Cup:* Given annually as an honorary award to an undergraduate student of outstanding merit. The student's name is added to the notable list engraved upon the cup.

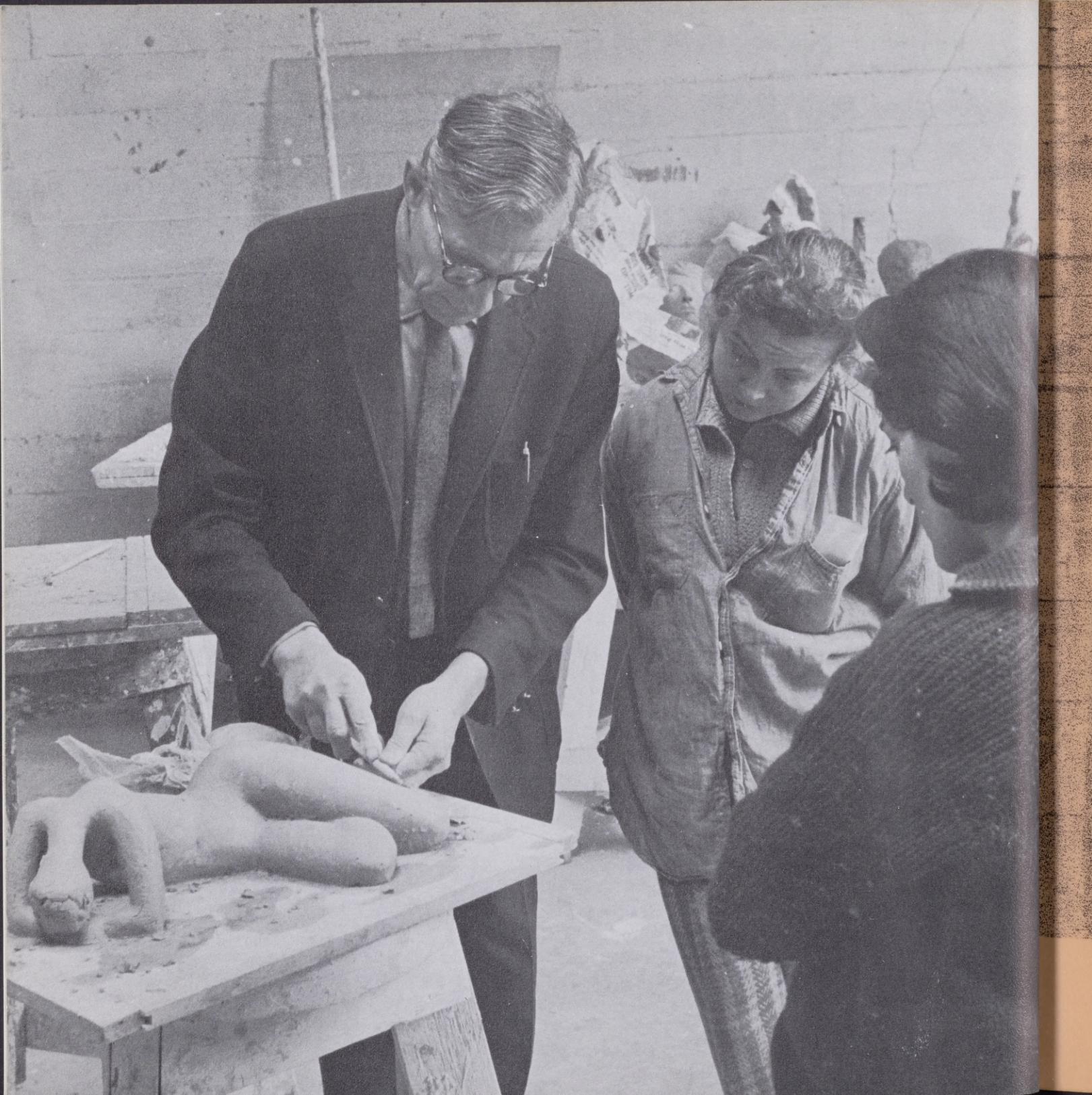
*Hans Popper Awards:* Two annual awards: one given to the most outstanding student in ceramics; the other for the most outstanding work in that field.

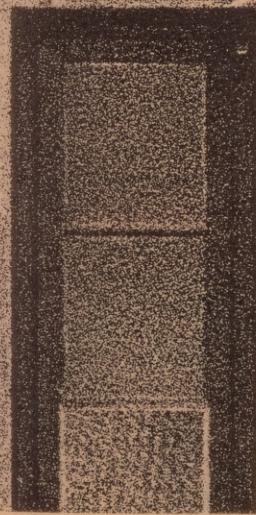
*I. N. Walter Sculpture Prize:* An annual award made from funds donated by the later Caroline Walter in memory of her husband, Isaac N. Walter. See catalog for dropped material.

### Eligibility Requirements

High School students who graduate in June or January, High School graduates and students who have completed study at an institution of higher learning or who wish to transfer from an institution of higher learning, are eligible for scholarships. Only graduate students carrying 8 to 10 units and undergraduates carrying 11 to 18 units with the degree as an objective will be considered. Students who plan to transfer in mid-year will be awarded one-half the grant.

Scholarship brochures may be requested from the Office of Admissions. See Academic Calendar for application deadline.





**REGULATIONS & PROCEDURES  
GENERAL INFORMATION**



**REGULATIONS & PROCEDURES  
GENERAL INFORMATION**



## REGULATIONS & PROCEDURES

### *Registration*

Dates for registration are listed in the college calendar. Registration by proxy is not permitted. Students are given credit only for those courses in which they are registered for credit.

Students will be held responsible for completing all courses entered on their program cards excepting those courses which are *officially* dropped by filing a "Change of Program Card" with the Registrar.

Audit students may not apply for credit in any course after the close of the second week.

### *Academic Load*

The normal academic load for undergraduate students is 15 units. Any student desiring to take more than 16 units must have the approval of the Dean.

The maximum academic load for candidates for the M.F.A. degree is 10 units.

### *Change of Program*

No addition of courses to the student's program will be approved after the close of the second week of instruction.

If a student officially withdraws from a course by filing a "Change of Program Card" with the Registrar before the end of the third week of instruction, a grade of W (withdrawal) will be recorded. If the withdrawal is after the third week, the recorded grade will be WP (withdrawal passing) or a WF (withdrawal failing). Students who withdraw for medical reasons will receive a WM (withdrawal medical) grade.

### *Credit Units*

A credit unit is based upon the following amount of work performed each week for the entire 15 weeks of a semester:

1. One lecture hour plus two hours assigned outside work, or
2. Three hours of studio work, or
3. Three hours of required outside work if continued satisfactorily for the full semester.

The following grade point system is in effect:

A	4 grade points
B	3 grade points
C	2 grade points
D	1 grade point
F	0 grade points
E	Incomplete
WP	Withdrawal Passing
WF	Withdrawal Failing
WM	Withdrawal Medical

Incomplete work is made up within six weeks of the following semester. If the work is not completed within this period, a grade of "F" is given.

### *Class Attendance*

When a student is absent from classes, it is his responsibility to inform his instructors of the reason for his absence and to arrange to make up his assignments and class work insofar as this is possible.

### *Withdrawal from College*

Students contemplating withdrawal from the College because of personal or academic problems must consult with one of the college counselors.



No transcript of record or other college recommendations will be issued by the Registrar to students who have not met all formal obligations such as return of books, college equipment, payment of tuition, college loans or fines.

## Classification of Students

Students are classified according to earned credits as follows:

		<i>Earned Units</i>
Lower Division: Freshman . . . .		0 - 29
	Sophomore . . . .	30 - 59
Upper Division: Junior . . . . .		60 - 89
	Senior . . . . .	90 - or more
Graduate: Having been admitted to the Graduate Program at the San Francisco Art Institute.		
Special: Taking credit courses to fulfill specific course requirements at another institution of higher learning.		

Courses numbered 1 - 99 are primarily for freshmen and sophomores; those numbered 100 - 199 are primarily for upper division students; those numbered 200 - 299 are for students enrolled in the graduate program.

## Academic Standards

A credit student is expected to maintain a grade point average of 2.0 (C) or better to continue in good standing. *To be eligible for a bachelor's degree, a student must have a grade point average of at least 2.5 in the courses that he takes at the San Francisco Art Institute.*

## Probation

A student will be placed on scholastic probation whenever his cumulative grade point average at the San Francisco Art Institute falls below 2.0 (C). A student on probation must improve his cumulative grade point average the semester of probation. Failure to improve his grade point during the probationary period means automatic disqualification.

### *Credit by Examination*

Students in residence may obtain credit by examination in particular subjects in which they are especially qualified by experience or private instruction. Credit by examination will not be counted toward residence requirements of the College. Petition for special examination may be done through the Dean's office.

### *Observance of Catalog Requirements*

Students shall follow the catalog in effect at their time of entrance for all requirements, *except* (1) that students who have been absent from the College for a period exceeding one year (except for military service) shall meet course requirements of the catalog current at the date of return, and (2) requirements imposed by the State Department of Education and/or the State Legislature.

### *Dismissal*

A student may be dismissed by the Dean for any one of the following reasons:

- a. Scholarship
- b. Misuse, abuse, theft, or destruction of San Francisco Art Institute property
- c. Any reason considered sufficient

The readmission of a student dismissed for disciplinary reasons is dependent upon approval by the Dean.

## GENERAL REQUIREMENTS FOR MASTER OF FINE ARTS DEGREE

Please refer to Graduate Program

## GENERAL REQUIREMENTS FOR BACHELOR OF FINE ARTS DEGREE

The Bachelor of Fine Arts degree is granted upon satisfactory completion of a minimum of 120 units for Fine Arts, Photography, Advertising Design and Illustration majors and 125 units for Teacher-Training majors.



### *Residence Requirements*

At least 24 consecutive semester units of work must be completed in residence at the College.

### *Legislative Requirements*

To qualify for graduation, each student is required by state law to demonstrate competence in the Constitution of the United States, and in American history, including the study of American institutions and ideals, and of the principles of state and local government established under the Constitution of the State.

Requirements in government and history are satisfied by the completion of Humanities 31 and 35.

Transfer students may present credits or evidence that they have satisfied these requirements from other colleges.

### *Honors*

"With honors" is granted to the candidate for the B.F.A. degree whose scholarship record shows a grade point average of 3.25 or better.

### *Petition for Graduation*

Candidates for a degree or a certificate to be awarded at the end of a regular semester must file a "petition for graduation" with the Registrar before the end of the fourth week of the semester in which they expect to complete graduation requirements.

Commencement is held at the conclusion of the Spring semester only. However, transcripts of those students completing graduation requirements at the conclusion of the Fall or Spring semesters or Summer Sessions will indicate fulfillment of the program.

## **CERTIFICATE OF COMPLETION**

The College maintains a program leading to a Certificate of Completion. The Certificate is granted upon satisfactory completion of 120 units of work in any of

the listed major fields of the various departments.

Requirements are the same as for the B.F.A. degree except that elective art courses may be substituted for Humanities in the 2nd, 3rd and 4th years. Students enrolled in the Certificate program are required to maintain the same academic standards.

## **GENERAL RULES**

The College reserves the privilege of withdrawing or changing any courses listed, substitution of teachers and also of amending programs of degree or certificate requirements.

The College reserves the privilege of retaining student work for exhibition purposes and to reproduce and publish such work. No work so retained may be removed by any student without proper authorization.

While all reasonable precautions are taken to protect such work while it is in the custody of the College, the College does not take responsibility for loss or damage to any works so retained. Student property which has not been specifically retained by the administration must be removed from the premises within one week after the close of the semester, or it shall be subject to disposal.

## **ORIENTATION AND ADVISING**

Programs are planned each semester to acquaint students as rapidly as possible with students and faculty, the curriculum offerings, the Student Association activities, and college requirements and facilities.

Faculty advisers are available in each major. The adviser helps the student in selecting courses and in planning proper academic load in light of other time demands.

Counselors are available to aid students in effecting personal adjustment and development.



## GENERAL INFORMATION

### *Health Services*

The Kaiser Foundation Hospital Plan for medical care is open to full-time students of the College. Registration for the plan must be completed before October 25th in the Fall semester and before March 25th in the Spring semester. The College will also make referrals to private doctors and dentists upon request. If informed, the College will make every effort to aid students to secure medical care in emergency cases and will notify parents; however, it cannot provide funds for student medical care.

### *Housing for Students*

A list of housing is available in the office to out-of-town students. However, the College cannot guarantee housing accommodations.

### *Student Employment*

A limited number of part-time positions are offered by the College in the cafeteria, library and maintenance. Priority for such positions is given to applications from students who have been awarded grants. Application blanks are available in the office.

### *Library*

The Anne Bremer Memorial Library contains over 17,000 volumes in art and humanities, 7000 slides and 1500 reproductions as well as a wide variety of current periodicals.

### *Art Bank and Gallery*

The Art Bank is an information center and depository for works by 240 professional artists, members of the

San Francisco Art Institute. The Bank maintains an office and showroom. Here museum directors, art dealers, collectors and critics from all over the world may view contemporary West Coast art. Continuous exhibitions of artist members, faculty and students are shown in the gallery. Also in this gallery is the world famous Diego Rivera mural.

### *Supplies and Lockers*

All necessary art supplies and books are available at the school store in the building.

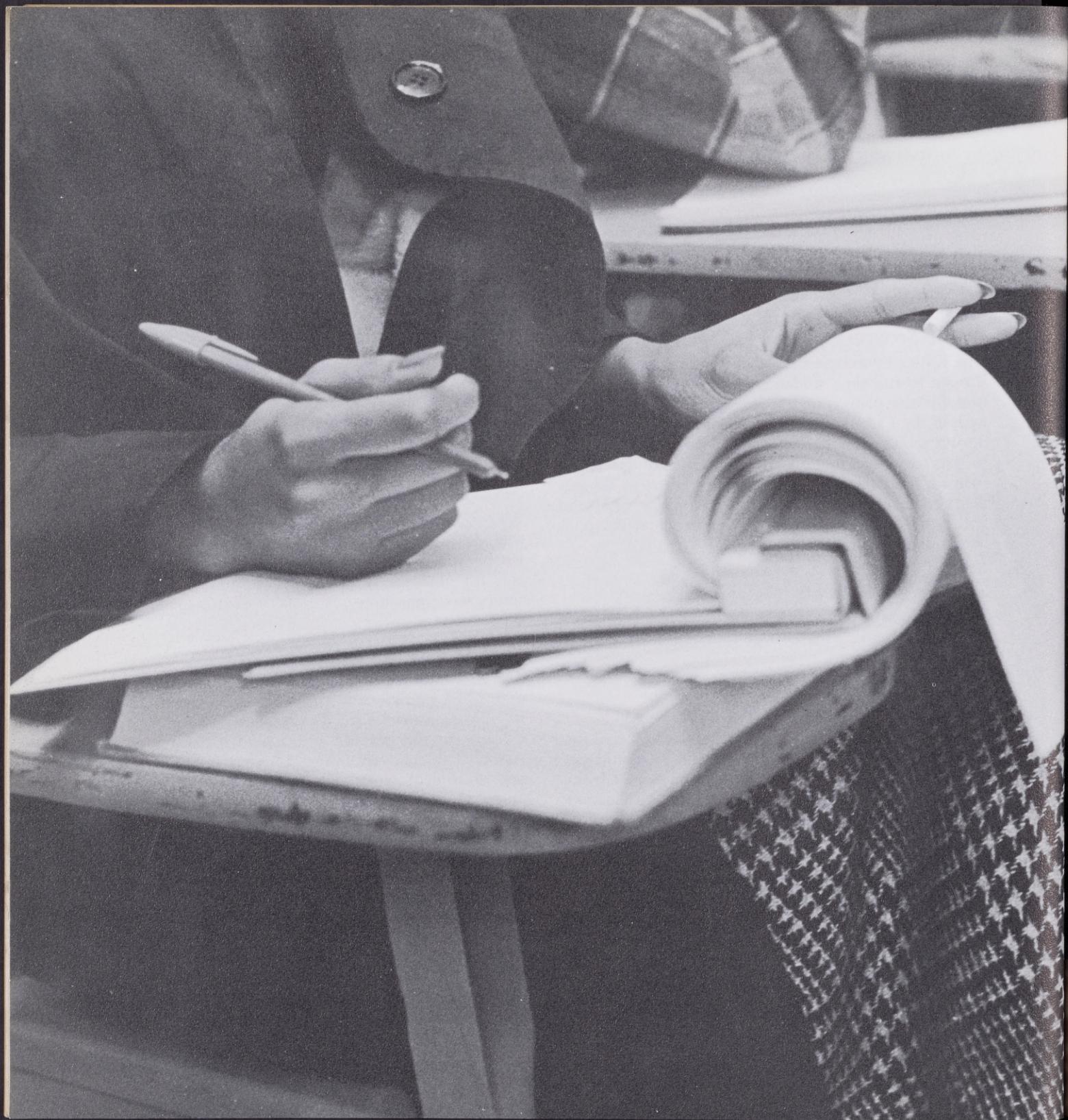
Locker space is provided free of charge. Locks are available for purchase at the school store. The College assumes no responsibility for loss of or damage to locker contents.

### *Student Association*

The Association is an independent student organization defined by its own constitution. The membership elects its officers annually and through them plans activities throughout the year. In addition to social events, the Association holds an annual Christmas exhibition and sale of student work, exchange exhibitions with students of other colleges and universities, and arranges concerts and other programs during the weekly period provided for such events. Members of the Association are entitled to reduced entrance rates to fee exhibits and lectures at the San Francisco Museum of Art; to symphonies and theatres; and programs at the University of California, Stanford University and San Francisco State College.

### *Cafeteria*

The cafeteria is open continuously throughout the day for coffee and luncheon. Here also is displayed exhibitions of student works.





GRADUATE PROGRAM FOR THE  
MASTER OF FINE ARTS DEGREE



**GRADUATE PROGRAM FOR THE  
MASTER OF FINE ARTS DEGREE**



## GRADUATE PROGRAM

The Master of Fine Arts degree program is open to individuals who, in the opinion of the Graduate Program Committee, show superior capabilities and exceptional promise in either painting or sculpture. The period of graduate study is planned to serve as a transitional step between the undergraduate student apprenticeship years and the individual's emergence as a fully independent artist.

The program is designed to advance the candidate's independence of judgment and capacities for self-guidance and discipline necessary to continuous creative effort. To this end, there is a thorough consideration of the intellectual aspects of the visual arts and of the development of the ability to use language, both verbal and written, accurately and with integrity as a tool of analytical thought.

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### *Graduate Program Committee*

Gurdon Woods, Director, San Francisco Art Institute; Elmer Bischoff, Chairman, Graduate Department; Jeremy Anderson, Sculpture Faculty; Erik Bauersfeld, Humanities Faculty; Frank Lobdell, Painting Faculty.

## *PROGRAM OF STUDY IN PAINTING OR SCULPTURE*

The minimum program of 30 total units consists of three semesters' work as follows:

Philosophy and History of Art Seminar . . . . .	6 units
Advanced Studies Seminar . . . .	3 units
Graduate Course Study in Major Field . . . . .	12 units
Prescribed work in upper division undergraduate courses . . . .	9 units

Split majors are discouraged.

The comprehensive examination shall take the form of the preparation of a one-man exhibition of work in the candidate's chosen field. One work from the exhibition shall become the property of the College upon the conferring of the M.F.A. degree. The exhibition shall be submitted no later than four weeks prior to the time the degree is conferred.

Applicants transferring from another institution, especially those holding a degree other than the B.F.A., should consider that the Committee may require special foundation work and that the total program will then require more than the minimum three semesters of work.

## *STANDARDS OF ADMISSION*

Standards of admission are set by the Graduate Program Committee.

### *Holders of the Bachelor's Degree*

Holders of the Bachelor's degree who have maintained a grade point average of 3.0 (B) or better will be considered academically qualified for admission. However, the academic qualification stands as additional and of secondary importance to the approval of the applicant's creative work.

### *Admission without the Bachelor's Degree*

Individuals who in the opinion of the Graduate Program Committee show outstanding creative qualifications, but who do not have an academic degree, are eligible to apply to candidacy provided that they com-



plete one full semester of upper division undergraduate work with a grade point average of 3.0 or better.

#### *Admission without reference to the M.F.A. Degree*

Members of faculties of other institutions, staff members of research institutions, or other individuals who may or may not have previously received a Master's or Doctor's degree, and who wish to do special advanced work in painting or sculpture may make application for admission according to the "Application Requirements" given below. If approved by the Committee, they may be admitted to pursue their studies without commitment to the full program.

#### *COURSE COMPLETION REQUIREMENTS*

These shall be stipulated by the Graduate Program Committee with the understanding that all courses required for the M.F.A. degree shall be completed within a maximum period of three years or a minimum period of three consecutive semesters.

#### *READMISSION TO THE PROGRAM*

In cases where a student has been forced by reasons other than scholarship to discontinue his graduate studies for a period of time, readmission may be obtained by submitting a new application to the Committee. The three-year maximum completion time may be extended for interruption caused by service in the Armed Forces, illness or other circumstances deemed unavoidable.

#### *OVERSEAS STUDENTS*

The admission of overseas students will be determined on the same basis as for students from the United States. Applicants are responsible for the rules governing "overseas students" as set forth in the RULES & REGULATIONS in this catalog.

#### *APPLICATION REQUIREMENTS*

The applicant for entrance to the graduate program is required to submit to the Graduate Program Committee on or before dates stated in the Academic Calendar.

1. A completed application form. Application forms may be obtained by writing to the Graduate Registrar.
2. An official transcript of his undergraduate record and his graduate record if advanced study has been pursued elsewhere. Transcripts should be forwarded by the institutions attended.
3. Six (6) examples of work in the major field and a representation of drawings. Approximate dates of completion of the six examples should accompany the work; works submitted must have been executed within a period of eighteen months preceding application. A concentration in either painting or sculpture is expected.

Applicants at a distance of over 100 miles from San Francisco may submit colored slides of their work. Each slide must state size, media and approximate date of completion of each piece of work. On the basis of these, a tentative program will be prepared for the applicant's general guidance and information. However, admission will not become final until after a personal interview and, if required, the qualifying examination described below.

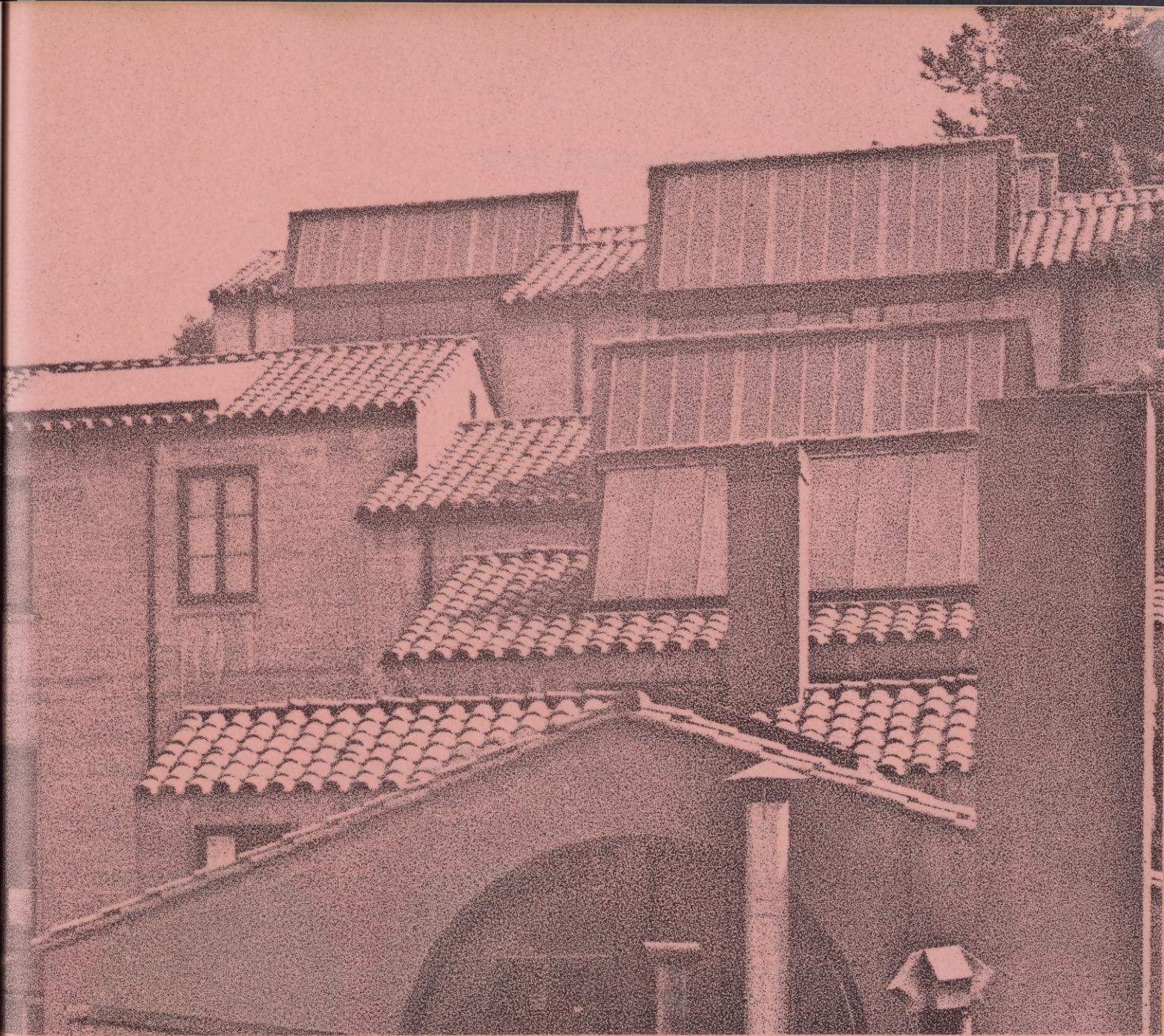
A list or inventory of the examples of work being submitted should be enclosed.

4. A personal statement concerning the applicant's work and intentions in Graduate study.

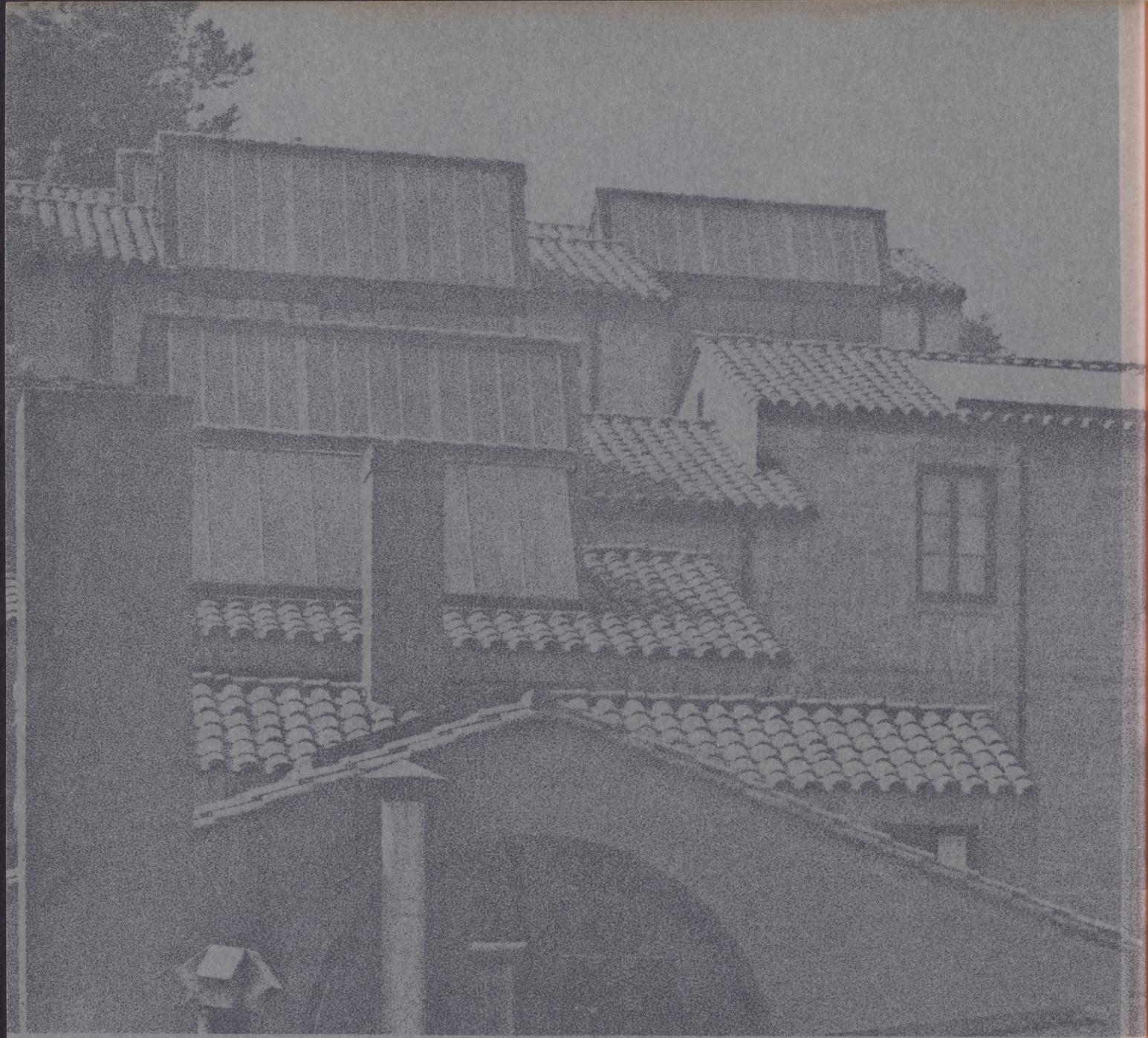
#### *Qualifying Examination*

A qualifying examination *may* be required in certain cases. This will consist of the execution of a work at a designated time at the San Francisco Art Institute. Where this requirement applies, the individual will be notified by the Graduate Program Committee following review of the work submitted.





UNDERGRADUATE PROGRAMS IN FINE ARTS  
PHOTOGRAPHY, ADVERTISING ART  
HUMANITIES AND TEACHER-TRAINING



**UNDERGRADUATE PROGRAMS IN FINE ARTS  
PHOTOGRAPHY, ADVERTISING ART  
HUMANITIES AND TEACHER-TRAINING**

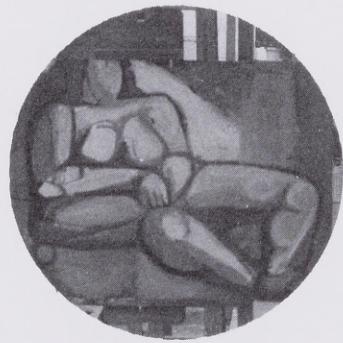


## THE DEPARTMENT OF FINE ARTS

The first concern of the faculty of the Department of Fine Arts is with the individual as an artist. The Department believes that the position and function of the artist in the twentieth century demands a full measure of integrity and independence of judgment and an exceptional capacity for self-guidance. It sees its primary function as one of guiding and inspiring the individual toward a full and lasting involvement, and believes this involvement essential to the development of the artist's potentialities.

The major areas of the Department of Fine Arts are treated as ultimately autonomous arts, each with its own range of expressive possibilities. The common bond of formal considerations linking the visual arts is treated as of introductory significance. For while it is considered most essential that the student develops an understanding of form and structure in art, it is believed just as important that the separate expressive potentials of each of the various arts not be reduced by integrating them under one formal viewpoint, contemporary or otherwise.

The curriculum is so arranged that the student experiences a variety of art media in the earlier stages of his program. Upper division work is a concentration of the student's chosen major.



## FINE ARTS MAJORS

### *Painting, Sculpture or Graphic Arts*

Units	Fall	<i>First Year</i>		Units	Fall	<i>Second Year</i>		Units	Spring
		Course	Units			Course	Units		
3		1 Drawing	3			51 Drawing & Color	2		
2		2 Painting	2		3	39 Form & Composition	1		
3		53 Color & Composition	3			52 Painting or			
1		5 Sculpture	1		1	54 Sculpture or			
6		Humanities	6		2	55 Sculpture	3		
—			—		6	58 Graphics	1		
15			15		15	Electives	2		
						Humanities	6		
							—		
							15		

Units	Fall	<i>Third Year</i>		Units	Spring	<i>Fourth Year</i>		Units	Spring
		Course	Units			Course	Units		
2		101 Drawing & Color	2			151 Drawing & Color	2		
4-6		102 Painting or				152 Painting or			
		104 Sculpture or	4-6			154 Sculpture or			
		105 Sculpture or				155 Sculpture or	4-6		
		108 Graphics				158 Graphics			
1		109 Materials & Techniques	1			Humanities			
6		Humanities	4		4	Electives	4		
0-2		Electives	2-4		3-5		3-5		
—			—		—		—		
15			15		15		15		

### *Ceramics*

Units	Fall	<i>First Year</i>		Units	Fall	<i>Second Year</i>		Units	Spring
		Course	Units			Course	Units		
3		1 Drawing	3			51 Drawing & Color	2		
3		3 Color, Form & Line	3		2	39 Form & Composition	1		
1		5 Sculpture	1		3	55 Sculpture	2		
2		15 Ceramics	2		6	65 Ceramics	3		
6		Humanities	6		1	Humanities	6		
—			—		—	Elective	1		
15			15		15		15		

## Ceramics

<i>Ceramics</i>		<i>Third Year</i>		<i>Fourth Year</i>	
Units		Units		Units	
Fall	Course	Spring		Fall	Course
4-7	115 Ceramics	4-7		4-8	165 Ceramics
1	90 Ceramics	1		4	Humanities
6	Humanities	4		3-7	Electives
1-4	Electives	3-6		—	—
—		—		15	—
15		15			15

### 1 DRAWING

Introduction to line, dark and light and color as elements of pictorial expression. Work from indoor and outdoor scenes, from the model and from the imagination. Media include pencil, charcoal, pen and brush and ink, tempera colors.

### 2 PAINTING

An approach to painting in oil from the model and still-life using lecture and demonstration with individual and group discussions.

### 5 SCULPTURE

Elementary consideration of form relating to modeling in clay. Work from the human figure. Development of an understanding of mass and shape and control of a medium.

### 15 CERAMICS

Instruction designed around needs, abilities and objectives of individual student. Included are basic shaping problems in pottery, wheel and hand methods; glaze application; ceramic sculpture; possibilities of use of ceramics in modern architecture and landscape architecture; general familiarity with creative possibilities of the field of ceramics; lectures; field trips.

### 39 FORM & COMPOSITION

Specific concern with problems arising from the relationship of total composition and the individual forms within it. Traditional and contemporary concepts of dark, light and color and their two and three dimensional functions.

### 51 DRAWING & COLOR

An introduction to space drawing and control of two and three dimensional elements on the picture plane.

### 52 PAINTING

Work from observation and imagination in all media; still-life, landscape and figure; abstract and non-objective work. Individual assistance and group discussions.

### 53 COLOR & COMPOSITION

Concentrates on the elements of pictorial form (color, space, light-dark, form, line). Emphasis on the development of an individual emotional synthesis and a technical proficiency based on historical example.

### 54 METAL SCULPTURE

Direct use of metals for sculptural expression: welding, brazing, casting.

### 55 SCULPTURE

Continuation of clay modeling. Techniques for casting in plaster and various cast stones.

### 58 GRAPHICS

General introduction to history of three principal creative printing forms; tools and techniques; applying tools and materials to creative ends; introduction of color to printing forms.

### 65 CERAMICS

A course designed to augment and develop skills

and ideas acquired in Ceramics 15. Introduction to decorating techniques, glaze materials, original glaze and clay formulation and preparation; kiln operation; lectures and field trips.

90 **CERAMICS**  
A comprehensive course which includes the study of clay bodies, preparing and mixing clays, glaze calculations for specific uses, use of oxides, sands, engobes and other clay and glaze colorants. Techniques of design and glaze. Theory of marketing ceramics.

101 **DRAWING & COLOR**  
The use of accumulated knowledge and experience from beginning courses in the development of individual creativity and original style.

102 **PAINTING**  
Emphasis on furthering the individual's point of view in painting and increasing his technical assurance. Work from the imagination, observation and model.

104 **METAL SCULPTURE**  
Direct use of the widest possible range of materials with special emphasis on the integration of their characteristics with the expression.

105 **SCULPTURE**  
Advanced modeling. Work directly in cast stone and magnasite.

108 **GRAPHICS**  
Continued exploration of the printing form as a valid means of contemporary artistic expression. Development of individual expression.

109 **MATERIALS & TECHNIQUES**  
A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with particular emphasis on supports, pigments and vehicles.

115 **CERAMICS**  
Advanced studies in ceramic design, decoration and glaze. For those interested in design for hand and industrial production; execution and production of these designs; lectures and field trips.

151 **DRAWING & COLOR**  
Continuation of Drawing and Color 101.

152 **ADVANCED PAINTING**  
Continuation of Painting 102.

154 **ADVANCED METAL SCULPTURE**  
Continuation of Metal Sculpture 104.

155 **ADVANCED SCULPTURE**  
Continuation of Sculpture 105.

158 **ADVANCED GRAPHICS**  
Continuation of Graphics 108.

165 **CERAMICS**  
Consideration of the problems of the professional potter, ceramics sculptor or teacher. Earning a living in the field of ceramics. Course aimed at transition from student status to immediate professional objectives in self-employed, employed or teaching situations.

197 **COORDINATED STUDIES—INTERDISCIPLINARY**  
An undergraduate seminar of weekly discussions with ideas, developing out of student work, in the setting of contemporary thought. Some assigned reading, writing.

198 **DIRECTED PROJECTS IN A MAJOR FIELD**

199 **SPECIAL STUDIES BY ARRANGEMENT**  
197, 198 and 199 are courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Dean.



## THE DEPARTMENT OF PHOTOGRAPHY

The language of photography is among the most powerful contemporary means of non-verbal communication. The students of this department are encouraged and expected to explore every possibility of creating fresh and exciting approaches within this medium of visual communication.

The Photography Program is designed to assure graduates thorough mastery of their medium. Techniques are studied and perfected in continuous relationship to assignments in specialized fields of photography. At no point are they isolated and treated as independent subject matter. Classes in design and fine arts increase the student's sensitivity and resources as an artist. The humanities supply him with a basic knowledge of the world and of himself as a responsible individual. The graduating student must demonstrate competence through the solving of assigned problems including a significant problem of visual communication in his specific area of photographic interest.

# PHOTOGRAPHY MAJORS

		<i>First Year</i>				<i>Second Year</i>			
Units		Units		Units		Units		Units	
Fall	Course	Spring		Fall	Course	Spring		Spring	
3	20 Photography I	3		5	70 Photography II	5			
3	3 Color, Form & Line	3		2	14 Ad. Design I				
3	1 Drawing & Color	3		2	2 Painting	2			
6	Humanities	6		6	Humanities	6			
<hr/> 15		<hr/> 15		<hr/> 15	Electives	2			
		<i>Third Year</i>				<i>Fourth Year</i>			
Units		Units		Units		Units		Units	
Fall	Course	Spring		Fall	Course	Spring		Spring	
7	120 Photography III	9		9	170 Photography IV	9			
	Photography or			2	Humanities	4			
2	58 Graphics or			4	Electives	2			
	64 Ad. Design II			<hr/> 15				<hr/> 15	
6	Humanities	4							
<hr/> 15		<hr/> 15							

## 20 PHOTOGRAPHY I

History and philosophy of photography. Investigation of the basic principles of the photographic medium. Camera usage, exposure, development, printing and presentation.

## 70 PHOTOGRAPHY II

Extension of the photographer's technical vocabulary. Discussion and criticism. Application of the principles to particular fields of photography through specific projects and seminars. Both formal and expressive approaches to be explored.

## 120 PHOTOGRAPHY III

Experimental projects in creative photography. Discussion and criticism. Experience in specialized approaches to photography to acquaint the student with the breadth of the photographic field and enable him to make an intelligent choice of a major interest.

## 170 PHOTOGRAPHY IV

Solution of a significant problem of visual communication in the student's major field of inter-

est. Analysis, research, execution and presentation. Individual and group work. Collaboration with other departments of the College particularly concerned with the use of photography.

## 197 COORDINATED STUDIES— INTERDISCIPLINARY

## 198 DIRECTED PROJECTS IN A MAJOR FIELD

## 199 SPECIAL STUDIES BY ARRANGEMENT

197, 198 and 199 are courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Dean.

See other departments for descriptions of additional courses scheduled.

JULY 1962 - SUPERCEDING MATERIAL IN 1962-'63 CATALOG REGARDING PHOTOGRAPHY  
DEPARTMENT  
PROGRAM

THE COLLEGE OF THE SAN FRANCISCO ART INSTITUTE

## REVISED PHOTOGRAPHY CURRICULUM FOR 1962-63

The primary purpose of the Department of Photography at the College of the San Francisco Art Institute is to develop photographers of mature understanding and significant purpose, expressive individuals who will respond with enthusiasm to the challenges of the world about them.

## PHOTOGRAPHY MAJORS

First Year				Second Year				Third Year				Fourth Year			
Units	Fall	Course	Units	Fall	Course	Units	Spring	Fall	Course	Units	Spring	Fall	Course	Units	Spring
3		20 Photography I	3		5			70 Photography II			5				
3		3 Color, Form & Line	3		2			14 Ad. Design I							
3		1 Drawing & Color	3		2			2 Painting			2				
6		Humanities	6		6			Humanities			6				
<u>15</u>			<u>15</u>					Electives			2				
Third Year				Fourth Year				Third Year				Fourth Year			
Units	Fall	Course	Units	Spring	Fall	Course	Units	Fall	Course	Units	Spring	Fall	Course	Units	Spring
7		120 Photography III	9		9	Photography IV	9								
2		Photography or	2		2	Humanities	4								
58		Graphics or	64		4	Electives	2								
6		Ad. Design II	Humanities		<u>15</u>										<u>15</u>
<u>15</u>															

### 20 PHOTOGRAPHY I

History and philosophy of photography. Investigation of the basic principles of the photographic medium. Camera usage, exposure, development, printing and presentation.

### 70 PHOTOGRAPHY II

Extension of the photographer's technical vocabulary. Discussion and criticism. Application of the principles to particular fields of photography through specific projects and seminars. Both formal and expressive approaches to be explored.

### 120 PHOTOGRAPHY III

Experimental projects in creative photography. Discussion and criticism. Experience in specialized approaches to photography to acquaint the student with the breadth of the photographic field and enable him to make an intelligent choice of a major interest.

### 170 PHOTOGRAPHY IV

Solution of a significant problem of visual communication in the student's major field of inter-

est. Analysis, research, execution and presentation. Individual and group work. Collaboration with other departments of the College particularly concerned with the use of photography.

### 197 COORDINATED STUDIES—INTERDISCIPLINARY

### 198 DIRECTED PROJECTS IN A MAJOR FIELD

### 199 SPECIAL STUDIES BY ARRANGEMENT

197, 198 and 199 are courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Dean.

See other departments for descriptions of additional courses scheduled.

JULY 1962 - SUPERCEDING MATERIAL IN 1962-'63 CATALOG REGARDING PHOTOGRAPHY DEPARTMENT PROGRAM

THE COLLEGE OF THE SAN FRANCISCO ART INSTITUTE

REVISED PHOTOGRAPHY CURRICULUM FOR 1962-63

The primary purpose of the Department of Photography at the College of the San Francisco Art Institute is to develop photographers of mature understanding and significant purpose, expressive individuals who will respond with enthusiasm to the challenges of the world about them.

In order to do this, we must link a consistent and intense discipline in technical matters with a carefully nurtured freedom in finding aesthetic concepts. We hope to stimulate new goals and untried ideas, but always to anchor experimentation in the responsibility to truth, to couple an awareness of the visual world with the necessity for expressing clear and precise meanings. If we can help a student develop his own sensitivities, intensify his own aspirations, enrich his own gamut of characteristics and activate his own intellectual and emotional vigor, then he will be ready to continue his own growth as a photographer after the four years of college.

Morley Baer,  
Chairman

In order to achieve these goals, the Photography Curriculum for the academic year 1962-1963 will be as follows:

<u>Freshmen:</u>	Blair Stapp
20      Photography I	7 units
<u>History</u> Introduction to the field of photography through its discoverers: Niepce, Daguerre, Fox-Talbot, Cameron, Hill, Petzval, Eastman.	Newhall's History of Photography
Early equipment and processes. Introduction to modern equipment: Camera and lenses, chemistry and darkroom procedures. Pictorialism and the Photo-Secession.	Newhall: Neblette's PP&P Neblette Doty's Photo-Secession SFMA'S Library collection (Atget, Brady) Jackson, Vroman, Muybridge, Weston
West coast photography	
<u>Science</u> Outline of basic photo process Handling of view camera, meter, and lenses; advice on purchases Film sensitometry and light Printing by contact and projection; papers Introduction to the Zone System, the exposure record, and initial testing for individual norms Introduction to darkrooms: lab procedures, chemical mixing, development of films and papers Finishing and presentation	Adams' The Photograph Adams& Basic Series #1 McCallister Photograms Neblette, Adams Adams' #3
<u>Aesthetics</u> Subject matter: its availability, comprehension, and objectification; sensitivity to material; content and interpretation. Light Introduction to form, simplicity, intensity. Seeing and visualization, in relation to the Zone System.	Adams'
Electives in the Fine Arts Dept Humanities	2 units 6 units
	15 units



Sophomores and Juniors (for 1962-63 only)

Morley Baer

Photography II and III 7 units

As a temporary measure, second and third-year students will meet as one class, except as particular studies and activities make a necessary division.

Second-year students will be mainly concerned with field and darkroom problems designed to illustrate the wide application of the Zone System to personal expressiveness. Studies in history will define in detail the world of Alfred Stieglitz, on the national level, and the more regional foundations of the F64 group. A distinct understanding of the differences between eye and lens, and the objectification of form will mark studies in aesthetics.

The third-year student will be encouraged more and more to emerge as an individual photographer with opportunities for expression more selfmade and less instructor developed. Recent and contemporary masters in the field will be studied further as will photography's relationship to other vital fields. Color will be introduced, and basic procedures outlined for use. A final refinement of camera and darkroom techniques will be watched carefully. The photographer's ultimate goals, ambitions, and chosen environment will be studied and recognized.

Electives in the Fine Arts Dept 2 units  
Humanities 6 units

15 units

Seniors Morley Baer

170 Photography IV 9 units

The fourth year student, in consultation with instructors within the department, will choose a project on which he will devote an entire year of concentrated effort. Once the project is selected, time will be apportioned for three stages of work: 1) preliminary study and preparation, subjection to the material and interviews with connected individuals; 2) photography and 3) presentation to various media, and/or in public exhibit.

Guidance on the part of the advisors will consist more of help than of leadership. By the fourth year, the student will have explored his own direction and purposes. He should need only peripheral help in traveling toward them. As a final and intense activity while in school, the fourth year project will be as close as the school can bring the student to the enthusiasm and dedication he can maintain as soon as his schooling is finished. As a climactic school experience, the fourth year project will be a final index to the student's life as a photographer.

Electives in the Fine Arts Dept 2 units

Humanities 4 units

15 units

Photography Seminar Morley Baer and Staff

In addition to the specific classes outlined above, there will be a Photography Seminar held on the first Thursday each month in the evening. The Seminars will be an informal meeting of the entire department to meet and discuss matters connected with photography with special guests vitally concerned with the world of photography or other art forms, the entire faculty and other students. Special credit will not be given and only students taking regular photography classes will be admitted.



## THE DEPARTMENT OF ADVERTISING ART

This department has two primary objectives: first, to graduate students who are educated creative artists rather than commercial art technicians; and second, to assure the students the thorough and practical technical training necessary to successful professional practice.

The first objective is met by the broad education in the humanities required for the B.F.A. degree. This work in the humanities is of great practical importance for it has been brought to the attention of the College by prospective employers and business leaders that practicing advertising artists, working with writers and industrial and agency executives, must have a thorough understanding of the American culture and the ability to express themselves clearly and informatively in speech and writing. Further the advertising art students receive the same basic, as well as some of the advanced, training as the fine arts students in order to fully develop their individual potentials of creativity.

The faculty, like those of the other departments, is composed of leading professional artists. This professional status is an important contributing factor in assuring successful careers, for it is thus possible for the student to learn techniques and practice solutions through assignments and projects which are of immediate concern in this constantly developing field.

# ADVERTISING ART MAJORS

## Advertising Design and Illustration

First Year				Second Year			
Units	Course	Units	Units	Course	Units	Units	
Fall		Spring	Fall		Spring		
2	4 Figure Drawing	2	2	2 Painting	2		
3	3 Color, Form & Line	3	2	61 3-D Design	2		
2	11 Lettering		2	62 Basic Illustration	2		
2	14 Advertising Design I		1	63 Color Org. & Control	1		
	34 Typographic Design	2	2	64 Advertising Design II	2		
	57 Objective Drawing	2	6	Humanities	6		
6	Humanities	6	—		—		
15		15			15		

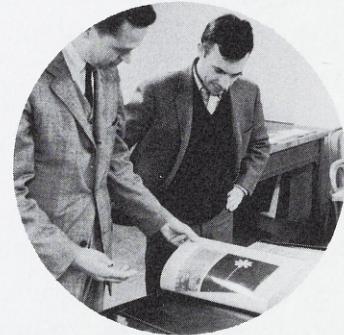
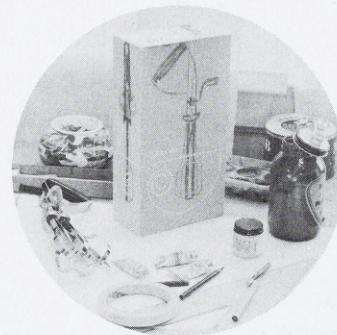
## Advertising Design

Third Year				Fourth Year			
Units	Course	Units	Units	Course	Units	Units	
Fall		Spring	Fall		Spring		
3	20 Photography I	3	3	112 Illustration	3		
	58 Graphics	2	3	164.1 Ad. Design Seminar	3		
3	111 Economics of Ad.	1	3	164.2 Ad. Design Seminar	3		
	113 Decorative Illus. I		4	Humanities	4		
6	114 Advertising Des. III	3	2	Electives	2		
	Humanities	4	—		—		
	Electives (Fine Arts)	2	15		15		
3	146 Package Design	3					
15	147 Display Design	15					

## Illustration

Third Year				Fourth Year			
Units	Course	Units	Units	Course	Units	Units	
Fall		Spring	Fall		Spring		
3	20 Photography I	2	6	161 Illustration Seminar	6		
	58 Graphics	1	3	162 Advanced Illustration			
3	111 Economics of Ad.	3		163 Decorative Illustration II	3		
3	112 Illustration	3		Humanities	4		
6	113 Decorative Illus. I	4	2	Electives	2		
	Humanities	2	—		—		
	Electives (Fine Arts)	15	15		15		
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For upper division advertising design or illustration majors, course 148 is a recommended additional elective.



- 2 PAINTING—See Fine Arts
- 3 COLOR, FORM AND LINE

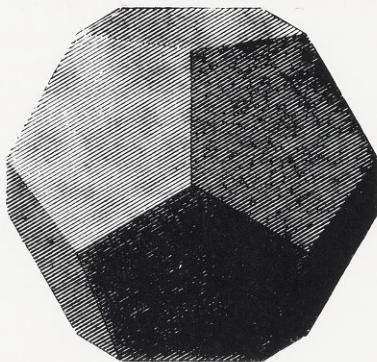
*Integration of the essentials of design, the use of*

The College of the San Francisco Art Institute announces a new four-year program of study in graphic and industrial design, beginning Fall 1962. The new program is offered within the College's Department of Design. The objectives of the program, the point of view of the Department, and curriculum changes are described in this bulletin. General information about the College is to be found in the General College Catalog, which may be obtained for 50 cents by writing to the Registrar, College of the San Francisco Art Institute, 800 Chestnut Street, San Francisco, Calif.

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**JULY 1962 - SUPERCEDING MATERIAL IN 1962-'63 CATALOG REGARDING  
ADVERTISING DESIGN**



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## ADVERTISING ART MAJORS

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### *Advertising Des*

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### *Illustration*

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*For upper*

2 PAINTING—See Fine Arts

3 COLOR, FORM AND LINE

student is acquainted with the characteristics of major manufacturing materials and processes as related to problems in the design of products,

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Here we are, among the tawdry relics of our own time: curious artifacts, unsuited to the hand, alarming to the senses, ancient upon delivery. The business of giving form is large and profitable.

We sometimes forget that we must live with its product.

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# ADVERTISING ART MAJORS

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## *Illustration*

Units	
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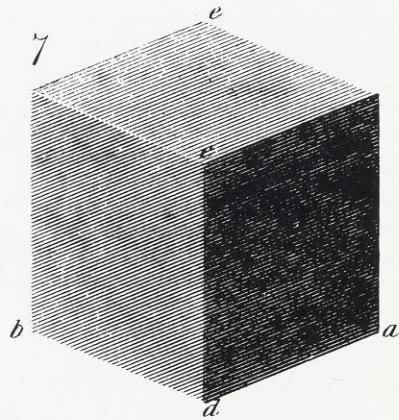
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*For upper*

The Designer is first of all an alive, compassionate and rational human being. We cannot consider his professional skills as an artist without taking into account his responses to the world around him. Attitudes and skills are inseparable. The student develops both. The Designer is interested primarily in manipulating visual elements for some purpose. He is concerned with what he sees about him—it scandalizes him, or enchants him, but—he responds! His opinions about the design of a chair are as important to him as his opinions about the design of a package containing a loaf of white sandwich bread. He should be willing to deal with both as design problems. He is not a specialist. He is not an illustrator, art director, cartoonist or a color consultant.



## 2 PAINTING—See Fine Arts COLOR, FORM, AND LINE

He may be all these things—or not. The qualities that make the Designer are not relative to any specific skill. He is not just concerned with the physical gymnastics of putting an image on paper. He is also concerned with why it is going on paper, what it represents and what its effect will be upon those who see or use it. These important concerns direct his interest in problem solving and necessarily involve his attitudes about people and the world in which they must live. Because he is self-directed—interpreting ideas, and making decisions which effect content, the designer must accept more responsibility for what he does than the artist who merely executes an order. The efforts of the Designer may have an effect on many portions of our environment. He must be totally aware of that environment and dedicated to its betterment. Because his concern is so encompassing—his activities so varied, because his profession is never static but undergoes constant change, his "education" at the College is an overture to the real education he must provide for himself throughout his life. Our objective is not to produce professional specialists. Our objective is to train curious, responsible and perceptive artists who can function as solvers of visual problems in commerce, but who never cease to develop as enthusiastic, capable students of design.

James Robertson  
Chairman, Department of Design

student is acquainted with the characteristics of major manufacturing materials and processes as well as the design of products, materials, 3-dimensional characteristics, and machines used and plastics; used.

rawing of the various dress forms, study of the figure, page planning. will be used. ng illustrators in a working

## J AND

use of color in design will include three dimensions of harmony; mixing of pig-

II  
newspapers and periodicals require measurement, reproduction, with styles of columns, with the development of other layout

DESIGNING  
designer which reflects market needs, the product, development of copy and art, reader reactions.

## ADVERTISING ART MAJORS

### *Advertising Design*

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### *Advertising Design*

Units  
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### *Illustration*

Units  
Fall  
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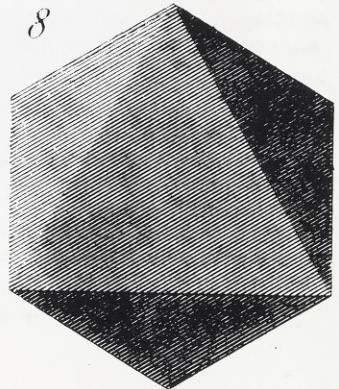
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For upper

The First Two Years / Basic Studies



## 2 PAINTING—See Fine Arts

The first two years in the Department of Design combine a number of integrated courses in fundamentals with a supervised workshop and a seminar. Entering students are divided into groups of not more than 25 and are assigned as a group to faculty units of five instructors. Students meet in each class and the workshop once weekly and with all five of their instructors in the seminar once each week. These courses and the seminar are called the Basic Studies.

**Instruction** The courses of instruction during the first two years are all required and are largely limited to a thorough exposure to fundamentals. Students are not permitted to specialize until they have completed the second year, and then only by selection of electives. The work in the first and second year basic studies classes is essential to a proper understanding of all related design endeavors, and therefore is extremely valuable to any designer, regardless of specialty. During the first year the student begins to discover the means by which he can give form, clarify content or control appearance by the manipulation of visual elements. He is exposed to these fundamentals in the drawing of a figure, in the lettering of a line of type, in the making of a flat or three-dimensional construction. The experience of one class relates to that of another. In addition to the fundamentals, the student becomes acquainted with the designer's tools and techniques. In the second year, instruction is more advanced. The student begins to use his newly acquired skills in the solving of commercial problems.

student is acquainted with the characteristics of major manufacturing materials and processes as of products, als. 3-dimensional characteristics. The student and machines and plastics; used.

awing of the various dress dy of the figure planning. will be used. ng illustrators in a working

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use of color in x will include three dimensions or harmony; mixing of pig-

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newspapers and nical require- measurement, reproduction. with styles of ohs, with the evelopment of other layout

**DESIGNING**  
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# ADVERTISING ART MAJORS

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## *Advertising De*

Units	
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## *Illustration*

Units	
Fall	
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## *For upper*

**The Seminar** We are concerned as much with attitudes as we are with skills. There are opportunities for students and teacher to talk about both. We seek a dialogue in which the student is exposed to experiences that will help him to identify himself as a shaper of things and make him aware of the possibilities and responsibilities that accompany his position. Such an exchange involves more than instruction in design skills. It must be a constant source of challenge, making it necessary for both instructor and student to become involved in the learning process. For this reason, part of the time that would ordinarily be devoted to class instruction is devoted to a weekly informal discussion. The five instructors and their students may take this time each week to meet with guests, and to talk about the things which are often left out of class.

**The Workshop** One of the objects of the new program is to make the student recognize and accept his share of responsibility for his own training. Because a sizeable amount of instruction is given each week, the student is expected to operate somewhat independently. The prospect of having to work unaided is made less forbidding by the existence of the Workshop, where each student group meets for five hours weekly. Here the students are free to work on their assignments together and take advantage of the assistance of their classmates, as well as the suggestions of the supervising faculty member. In these circumstances, the student begins to rely on himself and to realize that his instructors can really only serve him as guides, critics and perhaps stimulators.

## 2 PAINTING—See Fine Arts

**Other Required Studies** In addition to his professional training, the student of design at the College will take courses in the Fine Arts and Humanities Departments. This is in keeping with the Department of Design's insistence that its students be knowledgeable, literate and equipped with disciplines in addition to those related strictly to design. In order to qualify for the Bachelor of Fine Arts degree, students will have completed 42 units of Humanities during their four years at the College. An alternate program, resulting in a Certificate of Completion is available and involves fewer requirements in the Humanities Department.

### FIRST YEAR

Basic Studies	1	Design
	1	Letterforms
	1	Materials and Techniques
	1	Drawing
	2	Workshop
	1	Seminar
	2	Design Theory & Observation
	2	Painting
	6	Humanities Courses
	17	(Total units per semester)

Note: The second year program consists of the same series of Basic Studies courses. The difference is that the instruction becomes more advanced as the student develops his skills. Design Theory & Observation is replaced with Photography (2 units).

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## ADVERTISING ART MAJORS

The Last Two Years /Advanced Studies

*Advertising De*

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*Advertising De*

Units  
Fall  
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*Illustration*

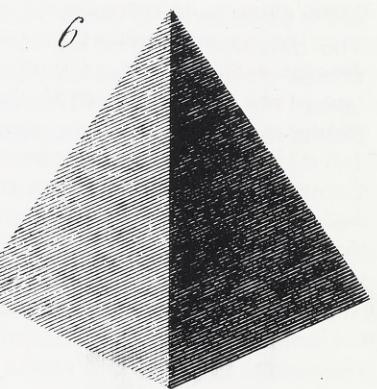
Units  
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*For upper*



## 2 PAINTING—See Fine Arts

The student, at the beginning of his third year, will have received extensive instruction in fundamentals, but limited opportunity to apply them in the solving of commercial problems. The reason for the concentration on fundamentals during the first two years is to insure that instructors who are attempting to conduct advanced courses will not have to dilute their instruction by teaching fundamentals. There is no boundary beyond which fundamentals are ignored, but there is a point at which we assume that the student feels at home with them and is ready to apply them intelligently. In this program, that is at the beginning of the third year. During the third and fourth years, the student builds upon his basic knowledge. Advanced Studies courses are conducted on an intensive level. Problems assigned are intended to prepare the student for practice as an independent designer, or for employment in an advertising agency, a graphic or industrial design office. During the fourth year, the student will spend at least half his time on actual projects for various institutions and community service organizations. All work during the third and fourth years is subjected to extensive and detailed instructor and student evaluation. The present program of Observation for Juniors will be expanded. Students participating in this program will spend two weeks during the third year as observers in a design office or advertising agency art department. In addition to the Observation program, an Apprentice Program is planned for graduates. As presently conceived, it

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## ADVERTISING ART MAJORS

### *Advertising Design*

Units	
Fall	
2	
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	<u>15</u>

### *Advertising Design*

Units	
Fall	
3	

3	
6	
3	
	<u>15</u>

### *Illustration*

Units	
Fall	
3	

3	
3	
6	
	<u>15</u>

*For upper*

would consist of a three-month period of professional employment, following graduation. Participation in the program would be limited to outstanding fourth year students.

THIRD YEAR (Fall, 1963)	Fall	Spring
Photography	3	
Package Design		4
Advertising Design	2	2
Typographic Design	2	2
Illustration	2	2
Electives (dept.)		2
Humanities	6	4
Total Units	15	15

FOURTH YEAR (Fall, 1963)	Fall	Spring
Senior Studio	4	4
Three Dimensional Problems	3	
Electives (dept.)	2	4
Humanities	4	4
Other Electives	2	3
Total Units	15	15

**Electives** In the third and fourth years, any course may be repeated as an elective for credit. As plans to enlarge the Advanced Studies become feasible, the following courses will be added: Architectural Graphics; Corporate Identification; Exhibition Design; Design for Film (TV and Motion Picture); Advanced Color Theory; Technical Processes (Print, Fabrication, Film); Decorative Graphics; Drafting; Communication Theory; Urban Graphics; Design Practice.

PAINTING—See Fine Arts

Temporary Advanced Studies Program  
In order to make the transition from a previous curriculum to the new program, and further, to offer the student the most intensive and constructive program as soon as possible, the following Advanced Studies will be offered for the academic year, 1962:

Design Theory and Observation (2)

Design (2)

Illustration (2)

Three Dimensional Problems (2)

Seminar (1)

(Total Units: 9)

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## ADVERTISING ART MAJORS

The Faculty, Department of Design

### *Advertising Design*

Units	
Fall	2
	3
	2
	2

$$\frac{6}{15}$$

### *Advertising Design*

Units	
Fall	3

3

6

3

$$\frac{15}{15}$$

### *Illustration*

Units	
Fall	3

3

3

6

$$\frac{15}{15}$$

### *For upper*

PAINTING—See Fine Arts

Calvin Anderson  
senior art director  
Cunningham & Walsh, San Francisco

John Crane  
industrial and package designer  
Michael Saphier & Associates, San Francisco

John Grossman  
designer

Bill Johnson  
illustrator and designer

Squire Knowles  
designer and color consultant

Jacques Overhoff  
designer

James Robertson, Dept. Chairman  
designer and partner  
Robertson-Montgomery, San Francisco

Bill Shields  
illustrator and designer

Barbara Stauffacher  
designer

Clifford Wilton  
art director  
McCann-Erickson, San Francisco

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The College reserves the right to change any class or  
instructor, or withdraw any class listed.

# ADVERTISING ART MAJORS

## *Advertising Design*

Units  
Fall  
2  
3  
2  
2

$\frac{6}{15}$

## *Advertising Design*

Units  
Fall  
3

3

6

3

$\frac{15}{15}$

## *Illustration*

Units  
Fall  
3

3

3

6

$\frac{15}{15}$

*For upper*

This bulletin was set in Linotype Helvetica, 6, 8, 9 and 10 point sizes by Spartan Typographers.

- 2 PAINTING—See Fine Arts
- 3 COLOR, FORM AND LINE  
Integration of the essentials of design; the use of black and white and color in Notan and other basic compositions. Introduction to color mixing, contour drawing and basic techniques and materials.
- 4 FIGURE DRAWING  
Life drawing with a thorough study of the human figure including anatomy, structure and proportion.
- 11 LETTERING  
Study of the anatomy and rendering of letter forms with consideration of historical styles, including Roman, Gothic, Italic, calligraphy, etc. Problems in both rough and finished lettering and free script; direct rendering techniques with brush, quills, reed pen, etc.
- 14 ADVERTISING DESIGN I  
The relating of the principles of design and color as given in the Color, Form and Line class to simple advertising problems. Limitations of color, size and subject matter are imposed and various reproduction processes are explained. Rendering in chalks, paint and other mediums.
- 20 PHOTOGRAPHY I—See Photography
- 34 TYPOGRAPHIC DESIGN  
Study of traditional contemporary type faces with major emphasis on the use of letters as design elements. Problems in trademark design, letter-heads, typographic advertisements, etc.
- 57 OBJECTIVE DRAWING  
The study of perspective and composition, emphasizing relative values and relationships of forms. Assignments in the rendering of still life and *trompe l'oeil*.
- 58 GRAPHICS—See Fine Arts
- 61 3-DIMENSIONAL DESIGN  
The study of shapes, surfaces and textures, as well as of space, light, value and motion. The

- student is acquainted with the characteristics of major manufacturing materials and processes as related to problems in the design of products, packages and point-of-sale materials. 3-dimensional merchandising and the spatial characteristics of architecture are explored. The student will learn the use of hand tools and machines while working with metals, wood and plastics; paper, clay and plaster will also be used.
- 62 BASIC ILLUSTRATION  
A comprehensive study of the drawing of the figure singly and in groups, and in various dress and environments or situations. Study of the figure in consideration of layout and page planning. Various mediums and approaches will be used. Study of the work of outstanding illustrators and instruction in how to maintain a working reference file.
- 63 COLOR ORGANIZATION AND CONTROL  
A basic study of the controlled use of color in design and the graphic arts. Work will include a systematic investigation of the three dimensions of color; basic principles of color harmony; color systems and aids, and the mixing of pigments.
- 64 ADVERTISING DESIGN II  
Layout problems for posters, newspapers and magazines. Study of the mechanical requirements of such media in respect to measurement, type of insertion and methods of reproduction. The integration of typography with styles of illustration, including photographs, with the problems of graphic expression. Development of skills in the use of chalks, paint and other layout mediums.
- 111 ECONOMICS OF ADVERTISING  
A basic course for the artist and designer which presents the relationship of product marketing to advertising design. Study of the product, its market and media with the development of appropriate advertising themes, copy and art. Analysis of research reports on reader reactions.

112 **ILLUSTRATION**  
Work from the model and other sources of reference toward the development of techniques of drawing for publication. Analysis of mechanics, theory and traditions of illustration.

113 **DECORATIVE ILLUSTRATION I**  
The study of non-realistic illustration with design as its foundation for advertising and other work. Emphasis on the component parts of decorative illustration including line, color experimentation, distortion and accidental and mechanical textures.

114 **ADVERTISING DESIGN III**  
The working out of problems at the professional level from original layout to finished presentation. Media will include newspapers, magazines, direct mail and outdoor posters. Assignments are planned to develop the individual student's creative abilities.

146 **PACKAGE DESIGN**  
An introduction to package design trends, concepts and requirements. The design student will experience 3-dimensional shapes and forms for creating the proper product container. Graphic design, color and lettering will be emphasized with various packaging materials—paper, plastics, cellophane and metal.

147 **DISPLAY DESIGN**  
An introductory course in the design and development of all types of displays and exhibits. Problems will include design for point-of-sale displays and the working out of graphic and exhibit design for stores, shops, offices and museums.

148 **OBSERVATION AND PARTICIPATION**  
Each student will participate for a total of 80 hours during the semester in a program of observation under the direct supervision of professional art directors, designers and illustrators at their place of business. Some of the organizations cooperating in this program are: Butte, Herrero & Hyde; Tepper Division, Michael Saphier Associates; Logan & Cary; McCann-Erickson Advertising and Walter Landor and Associates.

161 **ILLUSTRATION SEMINAR**  
A recapitulation at the professional level of all fields of illustration—magazine, book, advertising, travel, documentary, humorous, etc.—as a final preparation of the student. Both the decorative and realistic approaches to the field will be considered. Guest lecturers and consultants will be introduced.

162 **ADVANCED ILLUSTRATION**  
Extension of course #112 with the execution on a professional level of projects for books, periodicals and other publications.

163 **DECORATIVE ILLUSTRATION II**  
An advanced study of non-realistic illustration with emphasis on the development of a personal style. The student will be expected to become familiar with the work of outstanding contemporary decorative illustrators. Practice in the solution of technical problems of producing art work for reproduction.

164.1 **ADVERTISING DESIGN SEMINARS**  
164.2 Advanced work emphasizing the solution of problems arising from the ever changing needs of commerce. Development of awareness of contemporary design trends. Complete campaigns and complex problems are taken from roughs to comprehensives with emphasis on the student's individual creative potentials. Typography and photography are stressed as they relate to design.

197 **COORDINATED STUDIES—INTERDISCIPLINARY**

198 **DIRECTED PROJECTS IN A MAJOR FIELD**

199 **SPECIAL STUDIES BY ARRANGEMENT**  
197, 198 and 199 are courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Dean.

## **TEACHER TRAINING PROGRAM**

The teacher training program is maintained in cooperation with San Francisco State College and leads to the General Secondary Credential. The curriculum is the result of a long period of joint study and research in art education and teacher training by the two institutions. It is organized to prepare candidates to enter the teaching field well-grounded in art subject matter, broadly educated in the humanities and thoroughly trained in educational philosophy and method.

An unusually large number of units in the art major are designed to provide a very thorough understanding of basic techniques and creative experience in the principal areas of student interest in the secondary schools. A substantial group of these units may also be applied to the field of special interest of the candidate who expects to practice the arts as well as to teach.

*General Secondary Credential Program*  
*First Year*

Units Fall	Course	Units Spring	Second Year		Units Spring
			Fall	Course	
3	1 Drawing & Color	3	2	2 Painting	2
3	3 Color, Form & Line	3	3	20 Photography I	3
1	11 Lettering	1	2	51 Drawing & Color	2
2	14 Advertising Design	2	1	58 Graphics	1
2	30 English Composition	2	2	80 Western Culture	
2	31 American History	2	2	81 Social Science	
35	Political Science	2	2	82 Prim. & Class. Art	
2	33 History of Mod. Art	2	2	83 General Psychology	2
	Elective	2	1	84 Eastern Art	2
15		15	15	86 Western Literature	2
				Elective	1
					15

*Third Year*

Units Fall	Course	Units Spring	Fourth Year		Units Spring
			Fall	Course	
2	5 Sculpture	2	1	109 Materials & Techniques	1
2	15 Ceramics	2	2	180 The Novel	
	52 Painting	2	2	184.1 Scientific Method	
2	101 Drawing & Color	2	2	184.2 Laboratory Science	4
2	130 Survey of Poetic Form		3	186 Creative Writing	
	131 Modern Poetry Workshop	2	2	190 Educ. Orientation	3
2	132 Art History	2	7	Electives	6
2	133 Philosophy		3	196 Public Discussion	2
3	Electives	3	17	199 English	2
15		15			18

**190 EDUCATION ORIENTATION**

General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization; evaluation; history; trends. California school organization and law. Audio-visual and curriculum materials and laboratory work.

Educational Psychology 100-8 units. It is recommended that this course be taken in the summer at San Francisco State College, between the 3rd and 4th years.

*Fifth Year.* For information pertaining to courses below consult the catalog of San Francisco State College.

**EDUCATION**

Course	Content	Units
Education 120.5	Student Teaching	6
Education 152.1	Seminar to accompany teaching	4

**COMMUNICATIONS**

English 136	Principles of Modern Grammar	3
English 150	Curriculum & Instruction in English	2
<i>Choice of one:</i>		
English 126	Communication & Human Behavior	3
English 127	Communication and the American Cultural Community	3
English 140	Psychological Insights in Literature	3

**ART**

Art 150.1	Art Production	2
Art 152	Curriculum and Instruction	2
Art 174	Leather Working	1

One elective is required from each of the two groups:

<i>Group 1</i> —Art 119, Art 172, Art 177.1, Art 104.1	2
<i>Group 2</i> —Art 120.1, Art 122.1	2
General art electives	3

## THE DEPARTMENT OF HUMANITIES

The Humanities Department has as its predominant interest the enlarging of the student's knowledge and understanding of the affairs of man, as an individual and as a member of society. Its program comprises those courses necessary to a liberal education, including English, history, art history, philosophy, psychology and both the physical and social sciences.

Specifically, the student is presented with the opportunity to acquire a thorough and analytical knowledge of primitive, historical and modern cultures in both the Western and Eastern hemispheres. Emphasis is laid upon the role of the arts—literature, poetry, music and architecture, as well as the visual arts—as aesthetic experience necessary to the continued growth of civilization and to the balance and health of the individual and the group.

A comprehensive group of courses in composition, classic and contemporary literature, creative writing and speech assures the student a knowledgeable familiarity with this important field of culture and equips him with facility of self-expression in both the written and spoken word.

## HUMANITIES

This area of study *is not* offered as a major. The following courses are required of all Bachelor of Fine Arts degree candidates.

First Year		
Units	Course	Units
Fall		Spring
2	30 English Composition	2
2	31 American History	2
	35 Political Science	2
2	33 History of Modern Art	2
<hr/> 6		<hr/> 6

Third Year		
Units	Course	Units
Fall		Spring
2	130 Poetic Form	2
	131 Modern Poetry Workshop	2
2	132 Art History	2
2	133 Philosophy	
<hr/> 6		<hr/> 4

### A ENGLISH FUNDAMENTALS

Non-credit course, 2 periods, mechanics of expression including review of the fundamentals of English grammar. (Required of all students failing the English Classification Test.)

### 30 ENGLISH COMPOSITION

Open to all students who have received a passing grade in the English Classification Test. Principles and methods of expository writing.

### 31 AMERICAN HISTORY

Study of the main ideas and events from Colonial times to the present.

### 33 HISTORY OF MODERN ART

The major schools and artists in painting, sculpture, architecture and design from the Neo-classics to the present.

### 35 POLITICAL SCIENCE

Political ideas, institutions and parties, U.S. Con-

Second Year		
Units	Course	Units
Fall		Spring
2	80 Western Culture	
2	81 Social Science	
2	82 Primitive & Classical Art	
	83 General Psychology	2
	84 Eastern Art	2
	86 Western Literature	2
		<hr/> 6

Fourth Year		
Units	Course	Units
Fall		Spring
2	180 The Novel	
2	184.1 Scientific Method	
	184.2 Laboratory Science	4
		<hr/> 4

stitution, national government, California state and local governments.

### 80 DEVELOPMENT OF WESTERN CULTURE

An examination of the development of dominant modes of thought, of values, and of fundamental beliefs from prehistoric times to the present.

### 81 THE SOCIAL SCIENCES AND HISTORICAL CHANGE

Study of social sciences and theories of social, cultural and historical change. Analysis of social growth with attention to the role of the artist.

### 82 PRIMITIVE AND CLASSICAL ART HISTORY

The anthropological and art-historical approach. Designed to widen the student's appreciation and perception and to establish a non-ethnocentric approach towards primitive and classical art forms.

83 GENERAL PSYCHOLOGY  
Experimental and theoretical material relevant to all major areas of human behavior—motivation, learning, memory, emotion, perception, thinking, personality and social processes.

84 EASTERN ART HISTORY  
The art of Oriental cultures. Social and religious influences, forms and techniques in Indian, Chinese and Japanese art.

86 WESTERN LITERATURE  
The basic sources and traditions of Western literature and their usefulness to artists. The Bible as a major source of allusion, symbol and value.

130 SURVEY OF POETIC FORM  
Survey of various types of poetic form with examination of means used to sharpen and intensify expression, form, structure and interpretation.

131 MODERN POETRY WORKSHOP  
The poetic image: studies in criticism and imagination.

132A ART OF THE MIDDLE AGES  
A study of the great Byzantine and Medieval works. Establishment of Christian symbology as major motif in Western art and architecture.

132B ART OF THE RENAISSANCE  
A study of the fountainhead of Western art traditions. Introduction of visual science as the major method in plastic arts.

133 PHILOSOPHY  
An introduction to contemporary philosophy.

180 THE NOVEL  
Source and substance of the contemporary novel: a study of the influence of content on form.

184.1 THE SCIENTIFIC METHOD  
A survey of the organic and inorganic sciences

and the particular processes by which they are governed.

#### 184.2 LABORATORY SCIENCE

Research, field study and classroom work covering the broad aspects of several categorical sciences, showing their effect on man and his interest in them. Application of the scientific method to particular problems.

#### *Electives*

##### 185 AESTHETICS

A general introduction to the field and problems of aesthetics.

##### 186 CREATIVE WRITING

Dramatization of ideas. Lectures, demonstrations and laboratory work. Group discussion and individual criticism of writing problems.

##### 196 PUBLIC AND GROUP DISCUSSION

Fundamentals of voice and articulation, semantics, group dynamics and individual presentation. Participation involving use of tape-recorder.

##### 197 COORDINATED STUDIES— INTERDISCIPLINARY

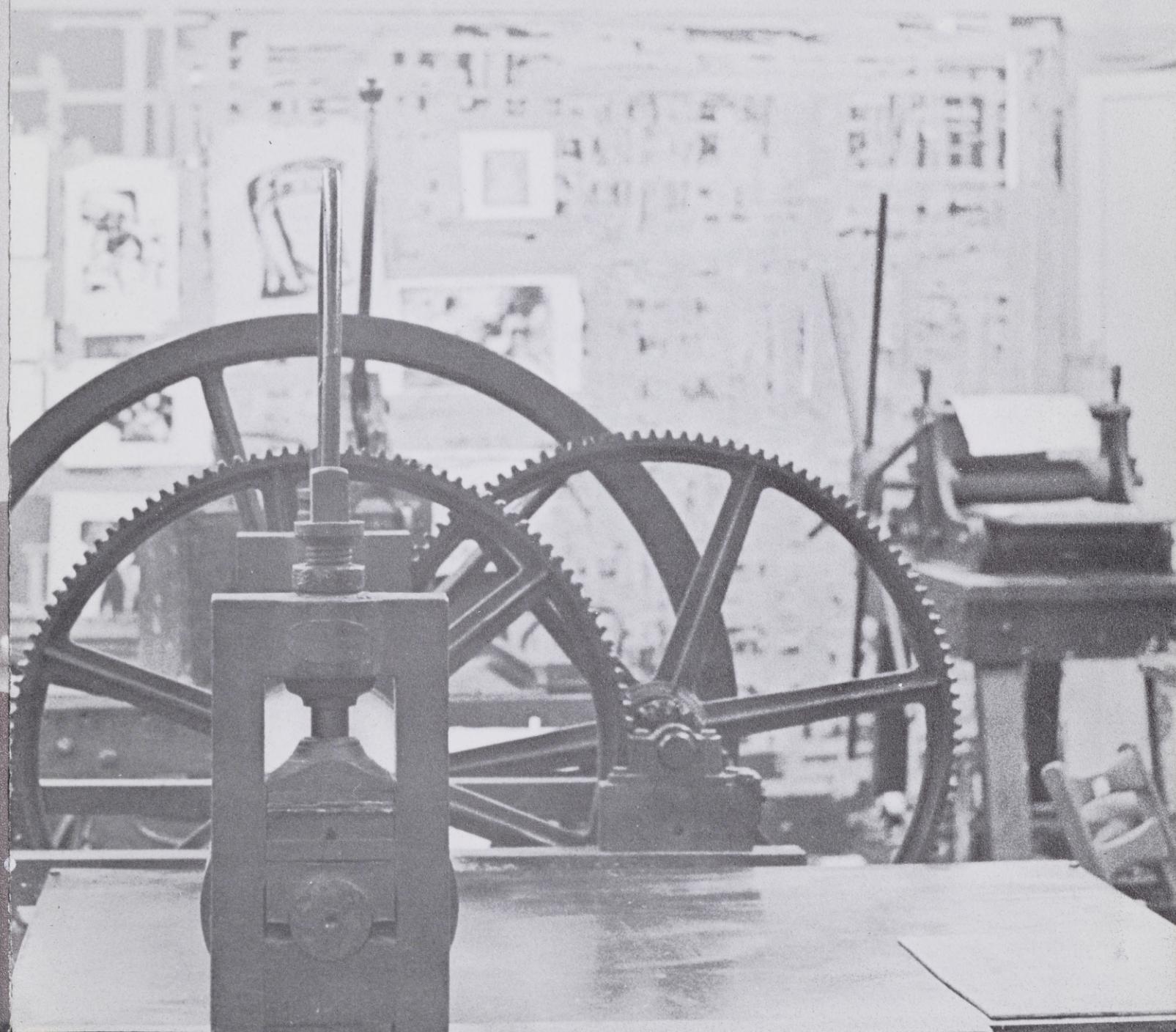
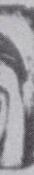
An undergraduate seminar of weekly discussions with ideas, developing out of student work, in the setting of contemporary thought. Some assigned reading, writing.

##### 198 DIRECTED PROJECTS IN A MAJOR FIELD

##### 199 SPECIAL STUDIES BY ARRANGEMENT

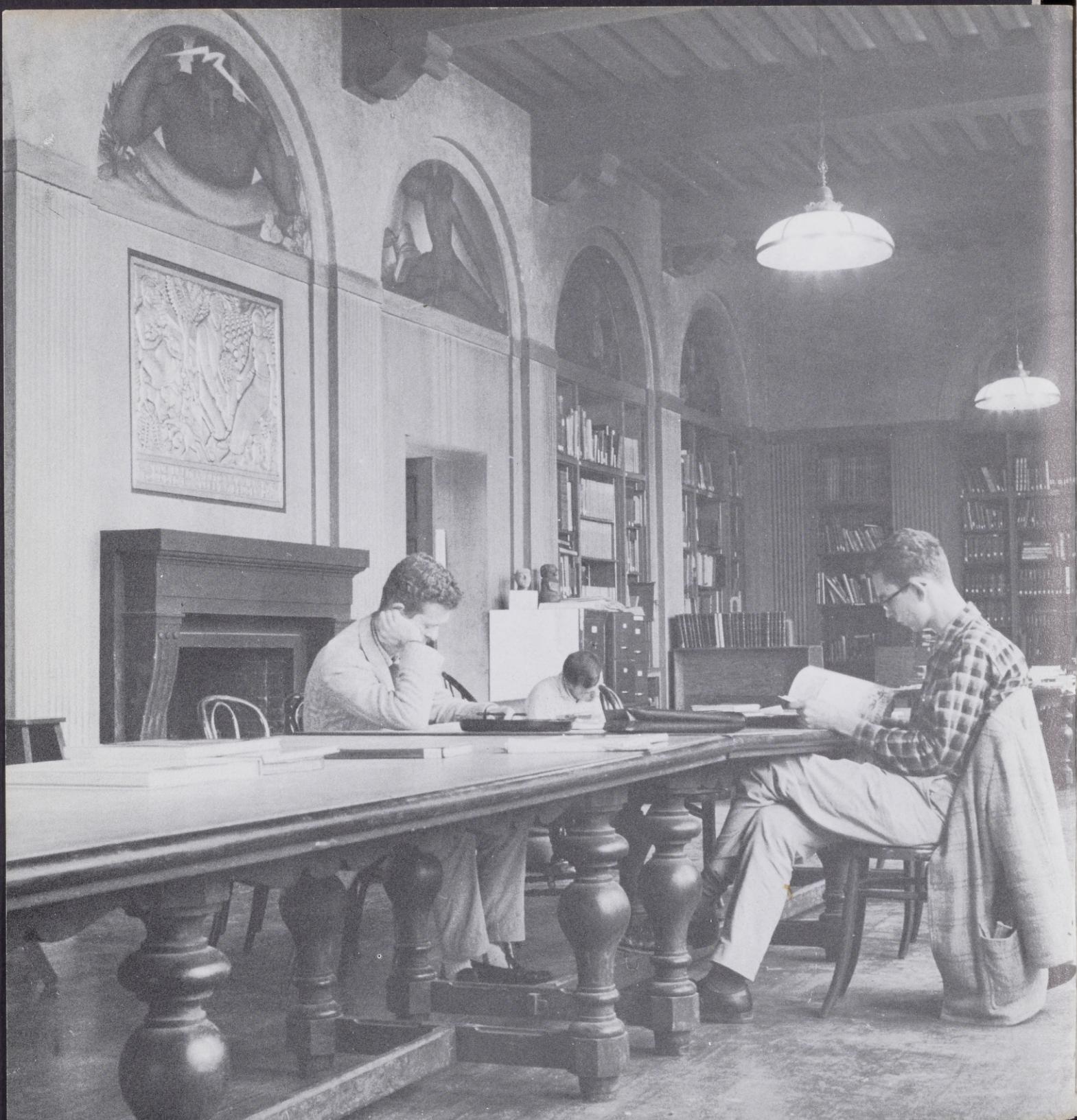
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1955  
The Society for the  
Promotion of  
Education  
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CLASS AND TIME SCHEDULE  
San Francisco Art Institute

Fall 1962

## MORNINGS

All morning classes meet from 9 AM to 11:30 AM unless otherwise noted.

Class 105.2, 155.2 Sculpture		Instructor	4-6	M W	8
Number	Course		Units	Days	Studio
55.2	Sculpture	J. Anderson	3	M W	8
2.1	Painting	Bischoff	2	M W	16
2.2	Painting	Dixon	2	M W	14
11	Letter Forms (Design Dept. Only)	Grossman	1	Th	13
15	Ceramics	Melchert	2	M W	10
18	Design (Design Dept. Only)	Stauffacher	1	T	23
20	Photography I (Photo Dept. Only)	Staff, Humphries	7 (9-11:30, 12:30-3:00)	T Th	20/17
*33	Modern Art History	Martin	2	F	SH 22 (10:30-12:15)
51.1	Drawing & Color/Studio	Jefferson	3	M W	19
53	Color & Composition	McGaw	3	T Th	19
58.1	Graphics	Oliveira	1	F	1
*81	Social Sciences				



*VSX*  
**CLASS AND TIME SCHEDULE**  
 San Francisco Art Institute

Fall 1962

MORNINGS

All morning classes meet from 9 AM to 11:30 AM unless otherwise noted.

Class 105.2, 155.2 <i>See plus</i>	Number	Course	Instructor	4-6	M W	8
				Units	Days	Studio
55.2		Sculpture	J. Anderson	3	M W	8
2.1		Painting	Bischoff	2	M W	16
2.2		Painting	Dixon	2	M W	14
11		Letter Forms (Design Dept. Only)	Grossman	1	Th	<i>x 3</i>
15		Ceramics	Melchert	2	M W	10
18		Design (Design Dept. Only)	Stauffacher	1	T	<i>2 3</i>
20		Photography I (Photo Dept. Only)	Staff, Humphries	7 (9-11:30, 12:30-3:00)	T Th	<i>20/7</i>
*33		Modern Art History	Martin	2 (10:30-12:15)	F	<i>SH 1/1</i>
51.1		Drawing & Color/Studio	Jefferson	3	M W	19
53		Color & Composition	McGaw	3	T Th	19
58.1		Graphics	Oliveira	1	F	4
*81		Social Sciences	Shumway	2 (11:00-11:45)	T	<i>3 2 2</i>
90 <u>2.3</u>		Ceramics <u>Painting</u>	Melchert <i>Weygandt</i>	1 2	Th W	10 <i>18</i>
101.1		Drawing & Color	Hatofsky	2	M W	13
101.2		Drawing & Color	Weeks	2	T Th	13
102.2		Painting/Studio	Jefferson	4-6	T Th	<i>19</i>
104		Metal Sculpture/Studio	Light	4-6	W	21
108		Graphics/Studio	Oliveira	4-6	T	4
					(9:00-11:30, 12:30-3:00)	
109		Materials & Techniques	Broussal	1	F	19
119		Photography II & III (Photo Dept. Only)	Baer	7	W	<i>20/7</i>
					(9:00-11:30, 12:30-3:00)	
151.1		Advanced Drawing & Color/ Studio	Weeks	2	F	13
154		Metal Sculpture/Studio	Light	4-6	W	21
158		Advanced Graphics/Studio	Oliveira	4-6	T	4
					(9:00-11:30, 12:30-3:00)	
170		Photography IV (Photo Dept. Only)	Baer	7	W	<i>20/7</i>
					(9:00-11:30, 12:30-3:00)	
*190A		Education Orientation	Fiscus	2 <i>9:30-11:30 a.m.</i>	W	<i>7 10</i>

Key to Class Numbers: 1 - 99 Lower Division  
 100 - 199 Upper Division  
 200 - (See Graduate Schedule)

\*See Final Examination Schedule, Page 4



CLASS AND TIME SCHEDULE  
San Francisco Art Institute

FALL 1962

EARLY AFTERNOONS

All Early Afternoon classes meet from 12:30 to 3:00 PM unless otherwise noted.

Class Number	522 Course	Instructor	3-6 Units	M W Days	16 Studio
57.2	<u>Drawing &amp; Color</u>	Loberg	3	T-TH	19
*A	English Fundamentals (non-credit)	Kane Fiscus	2	M	720 (12:30-2:15)
1.1	Drawing/Studio	Weygandt	3	T Th	13
13	Workshop (Design Dept. Only)	Knowles	2	Th	3 (12:50-6:00)
20	Photography I	Staff, Humphries	7	T Th	2017 (9:00-11:30, 12:30-3:00)
22	Materials & Techniques (Design Dept. Only)	Overhoff	1	F	23
*30	English Composition	Shumway	2	M	3VV (12:30-2:15)
*31	American History	Miller	2	F	7VV (1:15-3:00)
*35	Political Science	Miller	2	W	7VV (1:15-3:00)
52.1	Painting/Studio	McGaw	3	T Th	16
54	Metal Sculpture/Studio	Light	3	F	21
55	Sculpture/Studio	J. Anderson	3	M W	8
65	Ceramics/Studio	Nagel	3	M W	10
<del>56</del> 130.2	<u>Survey Poetic Form</u>	Shumway	2	T (1:15-3:00)	22
105	Sculpture/Studio	J. Anderson	4-6	M W	8
108	Graphics/Studio	Oliveira	4-6	T	4 (9:00-11:30, 12:30-3:00)
115	Ceramics/Studio	Nagel	4-6	M W	10
118	Design (Design Dept. Only)	Robertson	2	W	2
119	Photography II & III (Photo Dept. Only)	Baer	7	W	2017 (9:00-11:30, 12:30-3:00)
135	3-D Design (Design Dept. Only)	Crane	2	M	1
152.1	Advanced Painting/Studio	Diebenkorn	4-6	M W	18
155	Advanced Sculpture/ Studio	J. Anderson	4-6	M W	8
158	Advanced Graphics/Studio	Oliveira	4-6	T	4 (9:00-11:30, 12:30-3:00)
161	Illustration (Design Dept. Only)	Johnson	2	T	1
165	Advanced Ceramics/Studio	Nagel	4-6	M W	10
170	Photography IV	Baer	7	W	2017 (9:00-11:30, 12:30-3:00)
*180	The Novel	Lash	2	Th	7VV (1:15-3:00)

Key to Class Numbers: 1 - 99 Lower Division; 100 - 199 Upper Division  
200 - 299 (See Graduate Schedule)

\* See Final Examination Schedule, Page 4



LATE AFTERNOONS

All late afternoon classes meet from 3:30 PM to 6:00 PM unless otherwise noted

Class Number	Course	Instructor	Units	Days	Studio
58.2 5.1+2	<u>Graphics</u>	<u>Graf</u>	1	W	4
13	Sculpture Workshop (Design Dept. Only)	Neri Knowles	1 2	Th Th	W 8 3 (12:50-6:00)
23	Drawing (Design Dept. Only)	<u>Shields</u>	1	M	2 3 (3:00-5:30)
*80	Western Culture	Miller	2	M	7 W (3:15-5:00)
*82	Primitive & Classical Art History	Lash	2	T	SH W (3:15-5:00)
102.1	Painting/Studio	Weygandt	4-6	T Th	18
*130	Survey of Poetic Form	Shumway	2	W	3 W
*132A	Art of the Middle Ages	<u>KING</u>	2	F 4:15-6:00	SH W (3:15-5:00)
*133	Philosophy	Bauersfeld	2	M 4:15-6:00	3 W (3:15-5:00)
*186	Creative Writing	Lash	3	Th	7 W (3:15-5:00)
197	Undergraduate Seminar (By Special Permission Only)	(Coordinated Studies - Interdisciplinary) Martin	2	W	Gallery 13 (3:15-5:00)

Key to Class Numbers: 1 - 99 Lower Division  
100 - 199 Upper Division  
200 - 299 (See Graduate Schedule)

\* See Final Examination Schedule, Page 4

## TATE ALBUMS

100 Type II film canisters each with 3:30 PM of 8:00 PM mixed emulsions together

Number	Color	Base	Emulsion	Exposure	Notes	Number	Color	Base	Emulsion	Exposure	Notes	Number	Color	Base	Emulsion	Exposure	Notes
1	W	T	1	1	1	2	W	T	1	1	1	3	W	T	1	1	1
2	T	T	2	2	2	4	W	T	1	1	1	5	W	T	1	1	1
3	T	T	3	3	3	6	W	T	1	1	1	7	W	T	1	1	1
4	(15:20-6:00)					8	W	T	1	1	1	9	W	T	1	1	1
5	E	M	1	1	1	10	W	T	1	1	1	11	W	T	1	1	1
6	(3:00-5:20)					12	W	T	1	1	1	13	W	T	1	1	1
7	E	M	1	1	1	14	W	T	1	1	1	15	W	T	1	1	1
8	(3:15-5:00)					16	W	T	1	1	1	17	W	T	1	1	1
9	W	HB	T	S	1	18	W	T	1	1	1	19	W	T	1	1	1
10	(3:15-5:00)					20	W	T	1	1	1	21	W	T	1	1	1
22	W	T	2-3	2	2	23	W	T	2-3	2	2	24	W	T	2-3	2	2
24	W	M	2	2	2	25	W	T	2-3	2	2	26	W	T	2-3	2	2
25	(3:15-5:00)					27	W	T	2-3	2	2	28	W	T	2-3	2	2
26	W	M	2	2	2	29	W	T	2-3	2	2	30	W	T	2-3	2	2
27	(3:15-5:00)					31	W	T	2-3	2	2	32	W	T	2-3	2	2
28	W	M	2	2	2	33	W	T	2-3	2	2	34	W	T	2-3	2	2
29	(3:15-5:00)					35	W	T	2-3	2	2	36	W	T	2-3	2	2
30	W	M	2	2	2	37	W	T	2-3	2	2	38	W	T	2-3	2	2
31	(3:15-5:00)					39	W	T	2-3	2	2	40	W	T	2-3	2	2
32	W	M	2	2	2	41	W	T	2-3	2	2	42	W	T	2-3	2	2
33	(3:15-5:00)					43	W	T	2-3	2	2	44	W	T	2-3	2	2
34	W	M	2	2	2	45	W	T	2-3	2	2	46	W	T	2-3	2	2
35	(3:15-5:00)					47	W	T	2-3	2	2	48	W	T	2-3	2	2
36	W	M	2	2	2	49	W	T	2-3	2	2	50	W	T	2-3	2	2
37	(3:15-5:00)					51	W	T	2-3	2	2	52	W	T	2-3	2	2
38	W	M	2	2	2	53	W	T	2-3	2	2	54	W	T	2-3	2	2
39	(3:15-5:00)					55	W	T	2-3	2	2	56	W	T	2-3	2	2
40	W	M	2	2	2	57	W	T	2-3	2	2	58	W	T	2-3	2	2
41	(3:15-5:00)					59	W	T	2-3	2	2	60	W	T	2-3	2	2
42	W	M	2	2	2	61	W	T	2-3	2	2	62	W	T	2-3	2	2
43	(3:15-5:00)					63	W	T	2-3	2	2	64	W	T	2-3	2	2
44	W	M	2	2	2	65	W	T	2-3	2	2	66	W	T	2-3	2	2
45	(3:15-5:00)					67	W	T	2-3	2	2	68	W	T	2-3	2	2
46	W	M	2	2	2	69	W	T	2-3	2	2	70	W	T	2-3	2	2
47	(3:15-5:00)					71	W	T	2-3	2	2	72	W	T	2-3	2	2
48	W	M	2	2	2	73	W	T	2-3	2	2	74	W	T	2-3	2	2
49	(3:15-5:00)					75	W	T	2-3	2	2	76	W	T	2-3	2	2
50	W	M	2	2	2	77	W	T	2-3	2	2	78	W	T	2-3	2	2
51	(3:15-5:00)					79	W	T	2-3	2	2	80	W	T	2-3	2	2
52	W	M	2	2	2	81	W	T	2-3	2	2	82	W	T	2-3	2	2
53	(3:15-5:00)					83	W	T	2-3	2	2	84	W	T	2-3	2	2
54	W	M	2	2	2	85	W	T	2-3	2	2	86	W	T	2-3	2	2
55	(3:15-5:00)					87	W	T	2-3	2	2	88	W	T	2-3	2	2
56	W	M	2	2	2	89	W	T	2-3	2	2	90	W	T	2-3	2	2
57	(3:15-5:00)					91	W	T	2-3	2	2	92	W	T	2-3	2	2
58	W	M	2	2	2	93	W	T	2-3	2	2	94	W	T	2-3	2	2
59	(3:15-5:00)					95	W	T	2-3	2	2	96	W	T	2-3	2	2
60	W	M	2	2	2	97	W	T	2-3	2	2	98	W	T	2-3	2	2
61	(3:15-5:00)					99	W	T	2-3	2	2	100	W	T	2-3	2	2
62	W	M	2	2	2	101	W	T	2-3	2	2	102	W	T	2-3	2	2
63	(3:15-5:00)					103	W	T	2-3	2	2	104	W	T	2-3	2	2
64	W	M	2	2	2	105	W	T	2-3	2	2	106	W	T	2-3	2	2
65	(3:15-5:00)					107	W	T	2-3	2	2	108	W	T	2-3	2	2
66	W	M	2	2	2	109	W	T	2-3	2	2	110	W	T	2-3	2	2
67	(3:15-5:00)					111	W	T	2-3	2	2	112	W	T	2-3	2	2
68	W	M	2	2	2	113	W	T	2-3	2	2	114	W	T	2-3	2	2
69	(3:15-5:00)					115	W	T	2-3	2	2	116	W	T	2-3	2	2
70	W	M	2	2	2	117	W	T	2-3	2	2	118	W	T	2-3	2	2
71	(3:15-5:00)					119	W	T	2-3	2	2	120	W	T	2-3	2	2
72	W	M	2	2	2	121	W	T	2-3	2	2	122	W	T	2-3	2	2
73	(3:15-5:00)					123	W	T	2-3	2	2	124	W	T	2-3	2	2
74	W	M	2	2	2	125	W	T	2-3	2	2	126	W	T	2-3	2	2
75	(3:15-5:00)					127	W	T	2-3	2	2	128	W	T	2-3	2	2
76	W	M	2	2	2	129	W	T	2-3	2	2	130	W	T	2-3	2	2
77	(3:15-5:00)					131	W	T	2-3	2	2	132	W	T	2-3	2	2
78	W	M	2	2	2	133	W	T	2-3	2	2	134	W	T	2-3	2	2
79	(3:15-5:00)					135	W	T	2-3	2	2	136	W	T	2-3	2	2
80	W	M	2	2	2	137	W	T	2-3	2	2	138	W	T	2-3	2	2
81	(3:15-5:00)					139	W	T	2-3	2	2	140	W	T	2-3	2	2
82	W	M	2	2	2	141	W	T	2-3	2	2	142	W	T	2-3	2	2
83	(3:15-5:00)					143	W	T	2-3	2	2	144	W	T	2-3	2	2
84	W	M	2	2	2	145	W	T	2-3	2	2	146	W	T	2-3	2	2
85	(3:15-5:00)					147	W	T	2-3	2	2	148	W	T	2-3	2	2
86	W	M	2	2	2	149	W	T	2-3	2	2	150	W	T	2-3	2	2
87	(3:15-5:00)					151	W	T	2-3	2	2	152	W	T	2-3	2	2
88	W	M	2	2	2	153	W	T	2-3	2	2	154	W	T	2-3	2	2
89	(3:15-5:00)					155	W	T	2-3	2	2	156	W	T	2-3	2	2
90	W	M	2	2	2	157	W	T	2-3	2	2	158	W	T	2-3	2	2
91	(3:15-5:00)					159	W	T	2-3	2	2	160	W	T	2-3	2	2
92	W	M	2	2	2	161	W	T	2-3	2	2	162	W	T	2-3	2	2
93	(3:15-5:00)					163	W	T	2-3	2	2	164	W	T	2-3	2	2
94	W	M	2	2	2	165	W	T	2-3	2	2	166	W	T	2-3	2	2
95	(3:15-5:00)					167	W	T	2-3	2	2	168	W	T	2-3	2	2
96	W	M	2	2	2	169	W	T	2-3	2	2	170	W	T	2-3	2	2

CLASS AND TIME ~~SC~~  
San P

College of the San Francisco Art Institute

SCHEDULE OF CLASSES, DEPARTMENT OF DESIGN, Fall 1962

<u>Course and number</u>	<u>Instructor</u>	<u>Day &amp; Time</u>	<u>Studio</u>
Design 18	Stauffacher	Tu 9-11:30	3
Letterforms 11	Grossman	Th 9-11:30	3
Design Theory & Observation 16,116	Anderson & Wilton	Tu 7-10	-
Seminar 46	Staff	Th 7-10	3
Seminar 125	Staff	Th 7-10	1
Workshop 13	Knowles	Th 12:50-6	3
Materials & Techniques	Overhoff	Fr 12:30-3	3
Design 118	Robertson	Wed 12:30-3	2
Three Dimens Prob 135	Crane	Mon 12:30-3	1
Illustration 161	Johnson	Tu 12:30-3	1
Drawing 23	Shields	Mon 3-5:30	3

COLLEGE OF THE SAN FRANCISCO AIR INSTITUTE  
SCHOOL OF CIVILS, DEPARTMNT OF DESIGN, 1911 TOPS

Studie	Day & Time	Subject	Course and number
3	Th 8-11:30	Stamps	Descriptive 18
3	Th 8-11:30	Crosses	Performances 11
-	Th 8-11:30	Abstraction & Motion	Descriptive Models & Description 18
3	Th 8-10	Spelt	Spelt 18
1	Th 8-10	Spelt	Spelt 18
3	Th 15:30-8	Yarns	Workshop 13
3	Fr 15:30-3	Overpoint	Workshops & Techniques 18
5	Wed 15:30-3	Roofing	Descriptive 18
1	Mon 15:30-3	Canes	Type Dimensions 18
1	Th 15:30-3	Joinery	Illustration 18
3	Mon 8-5:30	Spindles	Drawing 53

CLASS AND TIME SCHEDULE  
San Francisco Art Institute

Fall 1962

FINAL EXAMINATION SCHEDULE

Class Number	Course	Instructor	Hour	Studio
<u>January 21, 1963 - Monday</u>				
33 180	Modern Art History The Novel	Martin Lash	10-12 10-12	S/H 7
133 190A	Philosophy Education Orientation	Bauersfeld Fiscus	12:30-2:30 12:30-2:30	7 3
31	American History	Miller	3-5	7
<u>January 22, 1963 - Tuesday</u>				
35 81	Political Science Social Sciences	Miller Shumway	10-12 10-12	7 3
A 30	English Fundamentals English Composition	Kane Shumway	12:30-2:30 12:30-2:30	7 3
130	Survey of Poetic Form	Shumway	3-5	3
<u>January 23, 1963 - Wednesday</u>				
80 132A	Development of Western Culture Art of the Middle Ages	Miller <u>KING</u>	10-12 10-12	7 S/H
82 186	Primitive & Classical Art History Creative Writing	Lash Lash	12:30-2:30 3-5	7 3

January 21, 1963 - Monday

184.1      Scientific Method      Bauersfeld      7-9PM      7

LAST 1000

Page A

ONE OF THE TWO FOLLOWING  
PUN FORMULAS ARE USED

FINAL EXAMINATIONS SCHEDULE

Subject	Hour	Instructor	Course	Section
<u>Wednesday - 8:00 A.M. to 12:00 P.M.</u>				
A	10-11	Miller	Mathematics	CC
A	10-11	Miller	Mathematics	085
S	08:30-9:30	Pennington	English Composition	CC
S	08:30-9:30	Pennington	English Composition	085
R	8-9	Miller	Mathematics	CC
<u>Wednesday - 1:00 P.M. to 5:00 P.M.</u>				
A	10-11	Miller	Mathematics	CC
A	10-11	Miller	Mathematics	085
S	08:30-9:30	Ross	English Composition	CC
S	08:30-9:30	Ross	English Composition	085
S	8-9	Miller	Mathematics	CC
<u>Wednesday - 8:00 P.M. to 12:00 M.</u>				
A	10-11	Miller	Mathematics	CC
A	10-11	Miller	Mathematics	085
S	08:30-9:30	Pennington	English Composition	CC
S	08:30-9:30	Pennington	English Composition	085
R	8-9	Miller	Mathematics	CC
<u>Wednesday 8:00 A.M. to 12:00 P.M.</u>				
R	10-11	Miller	Mathematics	CC
R	10-11	Miller	Mathematics	085
S	08:30-9:30	Pennington	English Composition	CC
S	08:30-9:30	Pennington	English Composition	085
R	8-9	Miller	Mathematics	CC

## TIME AND CLASS SCHEDULE -- EVENING AND SATURDAY SCHOOL

Fall 1962-Spring 1963

All evening classes meet from 7-10PM unless otherwise noted.

All Saturday classes meet from 9:30 AM to 12:30 PM unless otherwise noted.

Class Number	Course	Instructor	Units	Days	Studio
<b>D R A W I N G</b>					
8	Basic Drawing	Farr	1	Mon	19
12 & 127	Drawing & Color	Majdrakoff	1	Sat	13
66	Drawing & Color	Morehouse	2	Mon/Wed	13
68	Beg. Life Drawing	Cook	1	Tue	13
166	Form & Composition	J. Brown	2	Tue/Th	3
168	Adv. Life Drawing	Neri	1	Th	13
<b>P A I N T I N G</b>					
6	Beginning Painting	Holland	1	Sat	18
7	Basic Painting	Morehouse	1	Tue	16
26	Beginning Painting	Majdrakoff	2	Mon/Wed	14
50	Figure Painting	W. Brown	1	Th	16
60	Intermediate Painting	W. Brown	1	Sat	16
75	Intermediate Painting	Hatofsky	2	Mon/Wed	16
106 & 160	Advanced Painting	Morehouse	1-3	Sat	14
126 & 175	Advanced Painting	Dixon	2-6	Tue/Th	14
<b>S C U L P T U R E</b>					
37 & 137	Sculpture Workshop	DeStaebler	1	Wed	8
41 & 141	Sculpture	Sazevich	1	Tue	8
74 & 174	Metal Sculpture	DeStaebler	1	Mon	21
78 & 178	Sculpture	Sazevich	1	Sat	8
<b>C E R A M I C S</b>					
19 & 69	Ceramics (Beg. & Intermediate)	Kim	2	Mon/Wed	10
169	Advanced Ceramics	DeStaebler	1	Tue	10
91	Ceramics Workshop	DeStaebler	1	Sat	10
<b>G E N E R A L</b>					
10	Basic Design	Remington	1	Wed	3
29 & 129	Etching & Engraving	Cook	1	Sat	4
36.1*	Art History Survey	Rexroth	1	Tue	7
36.2**	Art History Survey	Rexroth	1	(7-8:30)	7
49 & 149	Graphics Workshop	Graf	2	Tue/Th	4
X	Pre-College Art	Weygandt	1	Sat	15
184.1*	Scientific Method	Bateson BAUERSFELD	2	Mon	3
184.2**	Laboratory Science	Bateson BAUERSFELD	4	Mon	3
190	Art Seminar	Hedrick	1	Wed	S/H

\* Given in the Fall

\*\*Given in the Spring

Key to Class Numbers: 1 - 99 Lower Division; 100 - 199 Upper Division

ALL classes leave from 7-10AM unless otherwise noted.  
ALL Saturday classes leave 7:30 AM to 1:30 PM unless otherwise noted.

Number Course Day Month Year

## DRAWING

CL	Mon	1	First	Basic Drawing	8
CL	Tues	1	Wednesday	Details & Colors	15 & 15A
CL	Wednesday	2	Thursday	Details & Colors	16
CL	Thurs	1	Friday	1/2 Drawing	16
CL	Fri	2	Saturday	Long & Detailed Drawing	16B
CL	Sat	1	Sunday	Art, 1/2 Drawing	16B

## PAINTING

CL	Sat	1	Chalk	Beginner Painting	8
CL	Sat	1	Watercolor	Basic Painting	15
CL	Sat	2	Acrylic	Beginner Painting	16
CL	Sat	1	W. Brown	Light Painting	16
CL	Sat	1	W. Brown	Intermediate Painting	16
CL	Sat	2	Watercolor	Intermediate Painting	16
CL	Sat	1-3	Watercolor	Advanced Painting	16C & 16D
CL	Sat	3-6	Dixie	Advanced Painting	16E & 16F

## SCULPTURE

CL	Mon	1	Beginner	Sculpsure Sculpture	15 & 15A
CL	Tues	1	Advanced	Sculpsure Sculpture	15 & 15A
CL	Wednesday	1	Beginner	Sculpsure Sculpture	15 & 15A
CL	Thurs	1	Advanced	Sculpsure Sculpture	15 & 15A

## CRAFTS

CL	Mon	2	Art (1st & 2nd Intermediate)	Color	16 & 16
CL	Tues	1	Design	Advanced Color	16
CL	Wednesday	1	Design	Advanced Color	16

## CRAFTS

CL	Mon	1	Knitting	Basic Knitting	16
CL	Tues	1	Knit	Basic & Intermediate	16A
CL	Wednesday	1	Knit	Basic & Intermediate	16B
CL	Thursday	1	Knit	Basic & Intermediate	16C
CL	Friday	1	Knit	Basic & Intermediate	16D
CL	Saturday	1	Knit	Basic & Intermediate	16E
CL	Sunday	1	Knit	Basic & Intermediate	16F
CL	Mon	1	Knit	Basic & Intermediate	16G
CL	Tues	1	Knit	Basic & Intermediate	16H
CL	Sat	1	Knit	Basic & Intermediate	16I

REGISTRATION IN THE CLASSES

\* Given in the Fall

REGISTRATION IN THE CLASSES  
REGISTRATION IN THE CLASSES



